

24MP NIKON D5200
HANDS-ON REVIEW



IF CARTIER-BRESSON
HAD SHOT IN COLOUR

Saturday 24 November 2012

amateur

Photographer

HEAD-TO-HEAD

7 TOP-END COMPACTS

Premium cameras that offer
real depth of field control

PAGE 61



www.amateurphotographer.co.uk



GIFT GUIDE

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15 FANTASTIC GIFTS

One for the **Christmas** list?
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ROUND-UP

GREATEST
ACCESSORIES

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10 of the year's best



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Amateur Photographer For everyone who loves photography

WHEN I was the age to be singing *All I want for Christmas is my two front teeth*, I had no idea why I might request a pair of presents I already had. As time passes, however, the presence of our own original incisors, still in their rightful place, takes on a new, more pressing, significance. And with age, Christmas becomes gradually more about the joy of giving than of the childish self-centred delight of receiving – principally because people have less idea that you might actually want anything. Were we clever enough, we'd all continue to believe in Father Christmas, if only to commit our requirements to a physical, if flammable, ink-and-paper form that could be read by all relevant parties.

So if you are making your mental Christmas list now, for your own or someone else's reference, the AP elves have put together an inspirational collection of ideas to oust the otherwise inevitable socks and sherry, from the stocking-filler accessory to the bank-breaking luxury camera (see pages 50–53).

Of course, there are few greater gifts than that of knowledge, so the ideal present for you and all your photographer friends is a bargain-priced annual subscription to AP (page 55).



Damien Demolder
Editor

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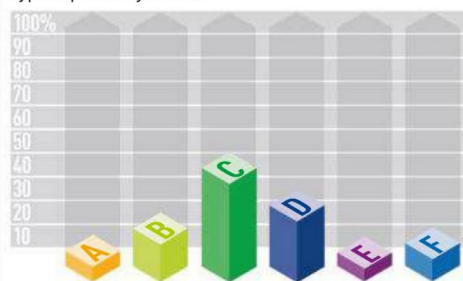
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IN AP 3 NOVEMBER WE ASKED...

How many pixels do you want for the type of pictures you take?



YOU ANSWERED...

A 6MP	7%
B 10MP	15%
C 16MP	40%
D 20MP	24%
E 35MP	5%
F More than 35MP	9%

THIS WEEK WE ASK...

What do you think Christmas is about?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap



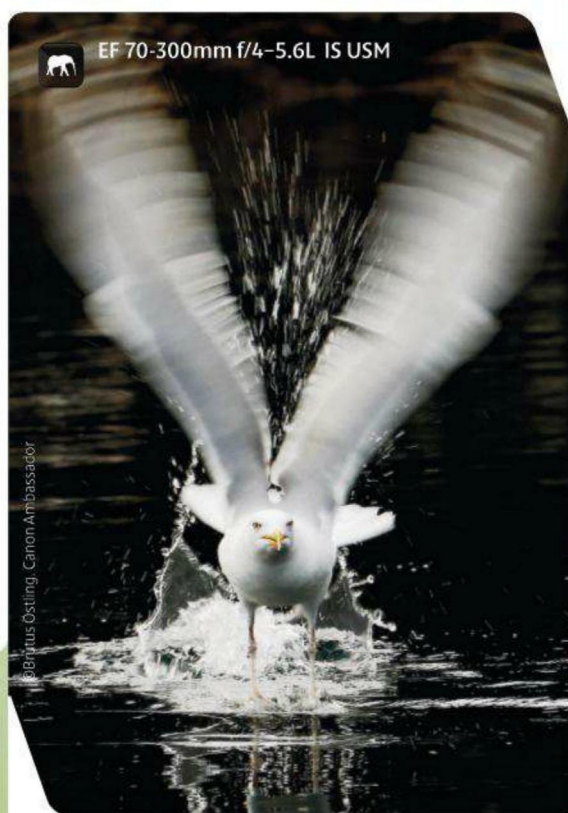
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• Gallery details revealed • Media Space wins major backing

PHOTO MUSEUM SET TO OPEN 'JUNE 2013'

THE MEDIA Space gallery in London has won 'long-term' backing from Virgin Media and funds from the sale of a dinner jacket worn by James Bond in *Skyfall*.

Due to open in London in June 2013, Media Space is the result of a tie-up between the Science Museum and the National Media Museum (NMM) in Bradford, West Yorkshire, which recently announced major cost cuts.

Project bosses said Virgin Media has made a 'long-term commitment' as principal sponsor of Media Space – a gallery that will take over a 1,800m² purpose-built area on the second floor of the Science Museum in South Kensington, London.

A 500m² exhibition area will play host to two major exhibitions per year, while installations and events will be staged in a 290m² 'flexible studio space'.

The first exhibition will showcase around 80 scientific photos, most from 1850–1920, plucked from the NMM's and Science Museum's historic collections.

The work of British photography inventor William Henry Fox Talbot will feature in the show, which will be called *Revelations: Experiments in Photography*, and run from June to September 2013 with a £6 entrance fee.

JAMES BOND BACKING

Support from the makers of the James Bond films continues to play a vital role in funding Media Space's development, according to a statement released by the Science Museum.

'A major donor for the project is the Dana and Albert R Broccoli Foundation, set up by the family of the late Bond producer "Cubby".'



Media Space will be based at London's Science Museum

The Science Museum adds: 'A photography auction at Christie's in May raised £370,000 towards the project, and the recent James Bond 50th Anniversary auction raised a further £47,000 through the sale of the Tom Ford dinner jacket worn by Daniel Craig in *Skyfall*.'

Bond film co-producer Michael G Wilson, a former chairman of the National Media Museum, donated photos from his own collection to the fund-raising auction and has played a key role since the project was first mooted more than seven years ago.

The project had attracted an initial budget of nearly £9m, but that was before a £2.8m Heritage Lottery Fund bid was reportedly rejected in 2009.

More than half of the £4m needed to fund Media Space will come from private sources, such as corporate sponsorship and donations from individuals.

Ian Blatchford, director and CEO of the Science Museum Group, said the



Fox Talbot's image of insect wings, c1840, will be among the first exhibits on show

project was 'long overdue'.

He added: 'The National Photography Collection ought to be widely known and exhibited because it really is astonishing in quality and scale.'

'We hope to reach diverse audiences and the dynamic, innovative and compelling programme at Media Space will make this happen.'

CANON 35MM F/2 AND 24-70MM LENSES REVEALED

CANON has unveiled two new EF lenses in the shape of the 24-70mm f/4L IS USM and 35mm f/2 IS USM, both due in the UK next month.

The 24-70mm f/4L IS USM includes a new macro function designed to 'optimise the placement of lens groups', for shooting at a maximum magnification of 0.7x.

The nine-blade aperture lens features two aspherical elements, plus two ultra-low dispersion lenses.

Meanwhile, the Canon EF 35mm f/2 IS USM (pictured) is billed as the first-ever Canon 35mm prime lens to include Image Stabilizer technology.

Canon claims: 'A bright, fixed f/2 aperture allows photographers to employ a shallow depth of field, and optical IS offers users a 4-stop light advantage, allowing the capture of blur-free images in low-light conditions when shooting handheld.'

The 35mm f/2 is expected to cost £799, while the 24-70mm f/4L will carry a £1,499 price tag.



SNAP SHOTS

• Canon customers can claim 50% off selected accessories with purchases of the EOS 7D, EOS 60D and EOS 60Da DSLRs. The promotion, which runs until 27 January 2013, applies to items such as a battery grip, AC adapter, remote control and additional batteries. For details, visit www.canon.co.uk/eosaccessories.

CORRECTION

In our review of the Leica M-E (AP 3 November), we stated that the lack of a bright line guide switch would mean that older lenses, without optical coding, would not display the correct framelines. This is incorrect. The correct frameline is, of course, chosen via a mechanical coupling on the lens, so older M-mount lenses shouldn't be affected. We apologise for any confusion this mistake has caused.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 21 November

EXHIBITION Roads to Wigan Pier, by six newly graduated photographers, until 5 January 2013 at Impressions Gallery, West Yorkshire BD1 1SD. Tel: 01274 737 843. Visit www.impressions-gallery.com. **EXHIBITION** The Theatre of Insects by Jo Whaley, until March 2013 at Fox Talbot Museum, Wiltshire SN15 2LG. Tel: 01249 730 459. Visit www.nationaltrust.org.uk.

Thursday 22 November

EXHIBITION Women in Focus by Dorothy Bohm, until 17 February 2013 at Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk. **EXHIBITION** World Press Photo, until 27 November at Southbank Centre, London SE1 8XX. Tel: 0844 847 9910. Visit www.southbankcentre.co.uk.

Friday 23 November

DON'T MISS Hot Heath Walk (10.30am-12.30pm) across heathland inhabited by rare bird species. At Kingston Lacy, Wimborne Minster, Dorset BH21 4EA (meet in White Street car park). Tel: 01202 883 402. Visit www.nationaltrust.org.uk. **DON'T MISS** White-water spectacular at Pulham Falls (noon-1pm), East Sussex TN22 3QX. Tel: 01825 790231. Visit www.nationaltrust.org.uk.

Saturday 24 November

DON'T MISS 2012 LENS Festival honouring the life and work of photography teachers Ifor and Joy Thomas (also on 23 November), at National Library of Wales, Aberystwyth SY23 3BU. Tel: 01970 632 534. Visit www.llgc.org.uk. **EXHIBITION** Svalbard – The Land of the Polar Bear by Henry White-Smith, until 15 December at Rhubarb & Custard Boutique Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.

Sunday 25 November

EXHIBITION For the LOL of Cats: Felines, Photography and the Web, until 16 January 2013 at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk. **EXHIBITION** Art of Arrangement: Photography and the Still Life Tradition, until 10 February 2013 at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

Monday 26 November

EXHIBITION Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March 2013 at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk. **EXHIBITION** by Domingo Milella, until 26 January 2013 at Brancolini Grimaldi, London W1S 4JJ. Tel: 020 7493 5721. Visit www.brancolinigrimaldi.com.

Tuesday 27 November **LATEST AP ON SALE**

EXHIBITION Brown Sugar on Main Street ('unseen' images of The Rolling



© PETER WEBB

Stones), until 26 January 2013 at Zebra One Art Gallery, London NW3 1QX. Visit www.zebraonegallery.com. **EXHIBITION** Cardiff After Dark by Maciej Dakowicz, until 2 December at Third Floor Gallery, Cardiff CF10 5AD. Visit www.thirdfloorgallery.com.

Photographer brands move a 'whitewash'

COUNCIL REJECTS OLYMPIC ROW PROBE

A PHOTOGRAPHER has accused a council of presiding over a whitewash after it rejected his complaint about a town mayor who stopped him taking pictures of an Olympic torchbearer.

Photographer Stan Green lodged a complaint about Lymington Town Mayor Jacqueline England, with whom he clashed while taking pictures in the Hampshire town in July.

Green said he was standing in a public place on the quayside when he tried to take photos of the mayor and torchbearer, who were accompanied by an official photographer.

'She stormed towards me... It was a totally public area,' he told AP at the time, adding that he managed to grab five shots from 20 feet away.

The retired architect said the mayor demanded he delete the photos and claims that she called him a 'nasty piece of work'.

England admitted that she had asked Green to delete the images he had taken.

New Forest District Council rejected Green's complaint about the mayor's behaviour, on the grounds that a full independent investigation would involve 'considerable expense'.

The council added that there was no suggestion of England having committed any wrongdoing in carrying out her statutory responsibilities.

Speaking in July, England claimed that the 'Fisherman's Quay' area of the harbour was 'not really a public place'.

'He sprung on us... he didn't say who he was, where he came from or where they [the pictures] would be published,' she said.

However, in the wake of the council's rejection, Green has called on it to give a full account of the words used by the mayor.

Green compared the controversy to 'plebgate', where politician Andrew Mitchell MP declined to give a full account of the words he used when addressing a Downing Street police officer in September.

There is no suggestion that the mayor called the photographer a 'pleb', however.

Responding to the council's decision,



© STAN GREEN

Lymington mayor Jacqueline England objects to the photographer, in July

Green added: 'I was hoping for an apology and admission that the public are perfectly entitled to take photographs in public places without being challenged. This is a common situation that has become most prevalent in recent years.'

When contacted by AP, the council did not respond to a request for clarification on the actual words used by the mayor and, at the time of writing, Jacqueline England had yet to respond to requests for comment.

In a statement rejecting Green's complaint, the council said: 'It is clear to the [complaints monitoring] team that Mr Green's and Cllr England's respective perceptions of what passed between them on 14 July 2012 differ significantly.'

The council went on to say that it would be 'wholly disproportionate' to use public funds to examine the matter further.

The mayor told the council that she had four independent witnesses who were prepared to support her view of events.

PAGE 3 PHOTOGRAPHER BOWS OUT

BEVERLEY Goodway, *The Sun's* long-term and highly respected Page 3 photographer, has died.

Models made famous by Goodway's images include Samantha Fox and Linda Lusardi.

Lusardi told the paper: 'He was simply the best. He was a true legend. The ultimate gentleman.'

She added: 'No one will ever come close to reaching his calibre as a photographer. He will be sadly missed.'

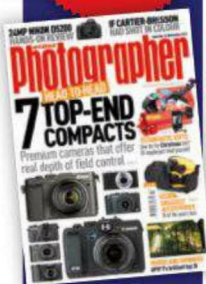
Goodway, who was 69, had been battling cancer, adds *The Sun*, which has published more tributes from Page 3 girls on its website.

To read more, visit www.thesun.co.uk.

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ARMY SALUTES PHOTOGRAPHIC ELITE

A SELF-TAUGHT photographer who bought a second-hand, professional-spec camera on eBay has won the Amateur Portfolio category at the Army Photographer of the Year (see images above).

Captain Dave Scammell, 43, from Fareham in Hampshire – who also won last year's amateur shoot-out – first developed an interest in photography nine years ago and was inspired by the work of photographer Dan Chung to buy his first DSLR, a Nikon D70.

But it was a Nikon D2X bought on eBay six years later that helped rediscover a passion for picture-taking.

This year he borrowed a D3 to try new techniques. He is now saving up for a D800E. Meanwhile, Staff Sergeant Mark Nesbit was named winner of the Professional Portfolio and was behind the Best Overall Image.

Nesbit said: 'Having spent most of the past 12 months working with video, my still portfolio isn't as extensive as I would like, but my camera and 50mm manual

lens went everywhere with me for the opportunist shot.'

Other winners in the Army Photographic Competition 2012 included Corporal Paul Morrison, who triumphed in the Professional Sports category, and Sergeant Russ Nolan, who came top in the Professional Portrait category.

The presentation ceremony was held at the Imperial War Museum in London and hosted by Sir Peter Wall, Chief of the General Staff.

OLYMPUS NOTCHES UP £100M PROFIT

OLYMPUS notched up a near-£100m profit for the three months to 30 September 2012, despite its imaging business recording a £22m operating loss as compact camera sales fell drastically.

Olympus made a 12,471-million-yen (£98.7m) net profit for the quarter to 30 September, and a 8,015-million-yen (£63.4m) profit over the half-year.

Over the past quarter, the corporation's overall operating income shot up 29.5%, though the imaging business made a 2,904-million-yen operating loss.

A 2.9% year-on-year rise in operating profits over the six months to 30 September was mainly due to growth in the medical systems division, says the firm in its latest financial results.

Olympus acknowledges that the £100m net profit figure was largely due to profit made from the sale of the phone business of ITX Corporation, which was recorded as 'extraordinary income' of around 15.6 billion yen (£123.6m) in the accounts.



© JOSIE ELIAS

OLIVE-TREE PHOTO SCOOPS RHS TITLE

A PHOTOGRAPH of an olive tree has clinched the RHS Photographer of the Year 2012 title for Josie Elias.

Josie beat thousands of entries to take the £1,000 top prize.

She said: 'We stumbled on the Iris Garden at Plantas Distintas in Marnes, Spain, quite by chance.'

'I was particularly intrigued by the

contrast of the gnarled old olive tree and colourful spring flowers.'

Competition organiser James Arnold said: 'We have had a record number of entries this year, doubling figures from last year.'

'The judges have been astounded by the extraordinary quality of the images, which people have produced from all over the world – it's simply breathtaking...'



Tricky night shot secures crown **FINN WINS WILDLIFE PHOTO COMPETITION**

FINNISH photographer Tommy Vikars has won the GDT European Wildlife Photographer of the Year 2012 title with a night shot of deer (see above), captured using a hidden camera.

Vikars pocketed €2,000 in the Canon-sponsored competition, beating more than 12,000 other entrants with his photo of white-tailed deer.

The professional nature photographer said he triggered his camera using a remote shutter release, while he remained in a hide around 50m away. He monitored the scene through a 300mm lens mounted on a second camera.

'In the dark, it was difficult to see what was going on at the feeding place, and many images would come out useless,'

said Tommy. 'Often the deer would move too fast or in the wrong direction, given the long exposure time.'

Commenting on the photo, Manuel Presti, one of the judges, said: 'This image fuses aesthetics, technical ability, emotions, magic and originality, and is also telling a story about the life of wild animals.'

He added: 'When checking the raw data, we were delighted all the more to find that the photographer also showed a very honest approach to image editing.'

Open to amateur and professional photographers, the contest, which is organised by the Society of German Nature Photographers (GDT), is now in its 12th year.

NIKON COMPACT CAMERA SALES BUCK NEGATIVE TREND

GLOBAL sales of Nikon compact cameras rose 5% in the six months to 30 September 2012, bucking the shrinking market trend.

However, Nikon's group net profit fell 36.5% to 32 billion yen (around £247m) for the half year. Nikon sold 8.26m compacts over the six months, compared to 7.86m in the same period in 2011.

Releasing its latest financial results, Nikon Japan said: 'In the compact digital camera market, sales volume of the 42x super-telephoto zoom model Coolpix P510 and the slim, 18x optical



zoom model Coolpix S9300 (pictured) showed favourable performance, resulting in a year-on-year increase in sales despite market contraction.'

Sales of Nikon's imaging products grew 17.4%.

Interchangeable-lens camera sales (units) rose 26%, while lens sales rose 21% year-on-year.



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CORNWALL

TRURO

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01872 263444: sales@swoptics.com

CUMBRIA

KENDAL

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01539 735055: kendal@wilkinson.co.uk

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GLOUCESTER

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MANCHESTER

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Harrods Photographic Department, SW1X 7XL

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Leica Store Mayfair W1J 6NR

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R G Lewis Limited, WC1B 5HL

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Richard Caplan Photographic, SW1Y 6AL

020 7807 9990: eshop@richardcaplan.co.uk

Red Dot Cameras, EC1V 9AN

020 7490 8444: sales@reddotcameras.co.uk

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01225 466364: optics@acecameras.co.uk

London Camera Exchange, BA1 1NB

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Lakeside Optics BS40 8TF

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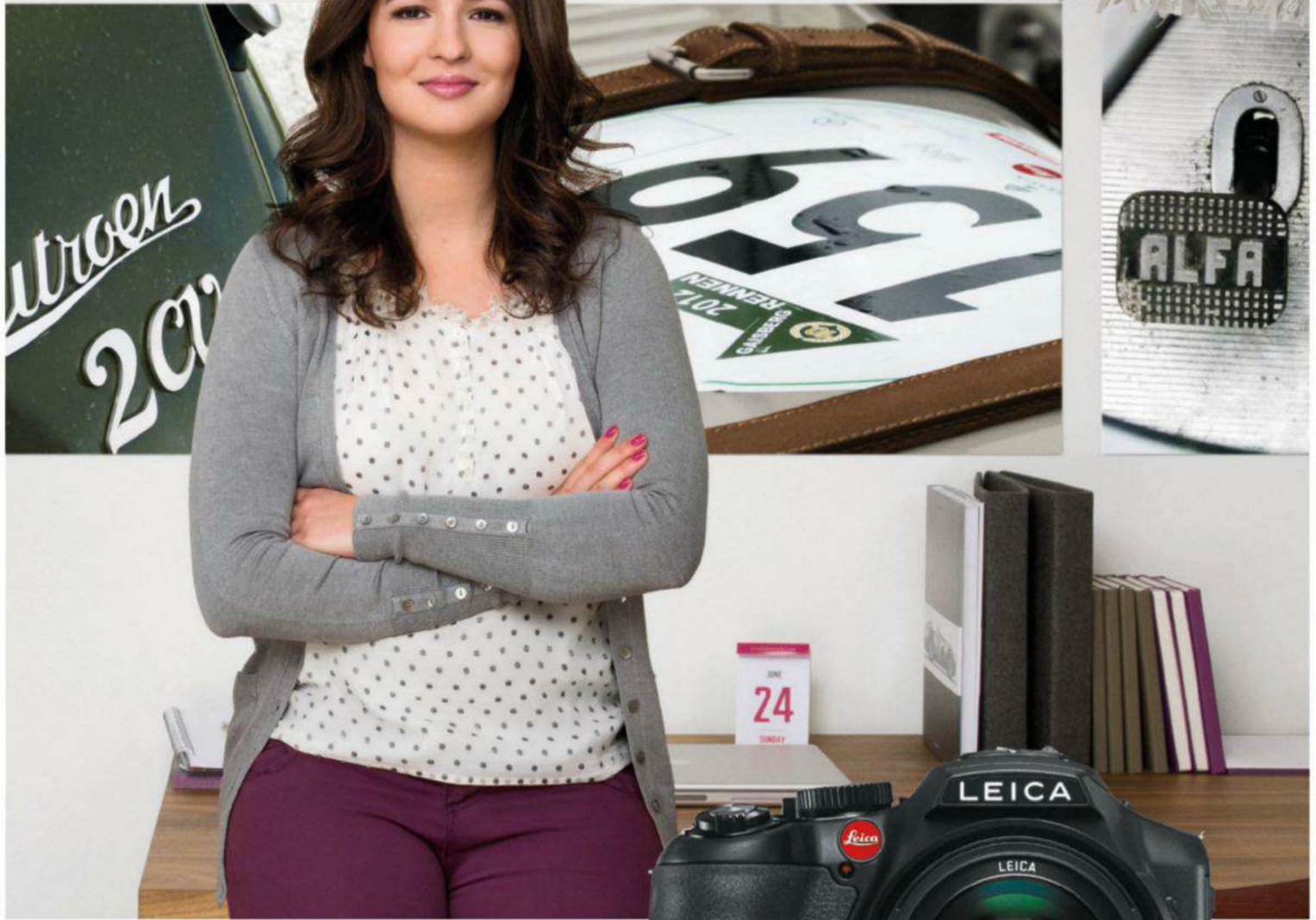
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Laura Maria Kaufmann | Student | Salzburg



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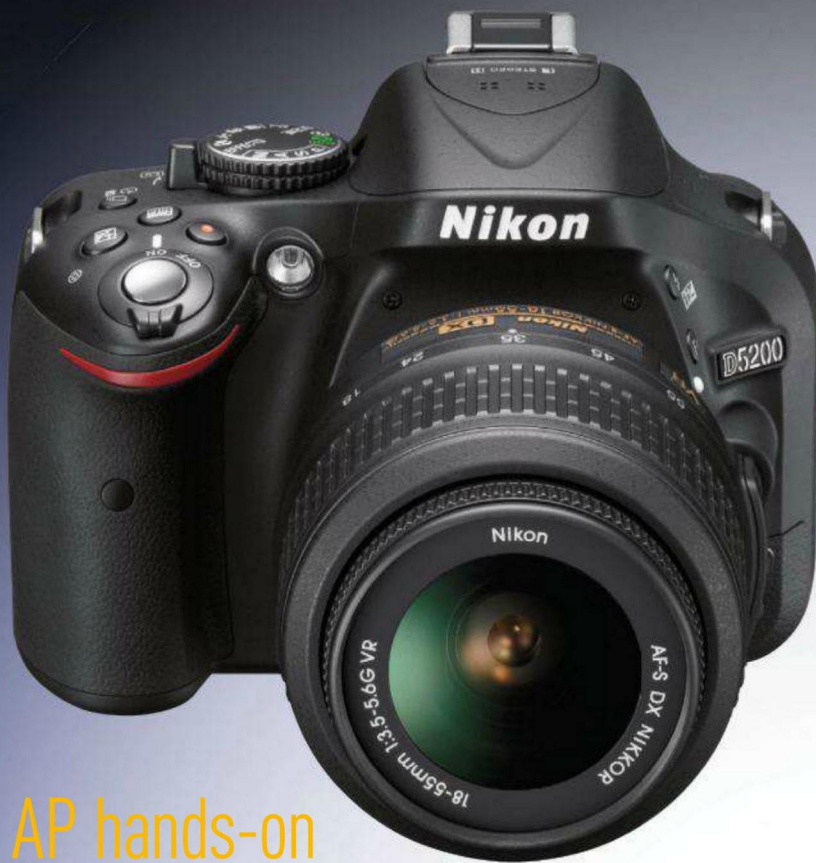
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AP hands-on

Nikon D5200

Tim Coleman gets his hands on the new **Nikon D5200**. Its 24.1-million-pixel, APS-C-sized sensor, articulated LCD screen and 39-point AF system should stand it in good stead

WE HAD a brief hands-on preview of the D5200 at its UK launch. The camera has joined a crowded Nikon DSLR line-up, alongside the D3200 and D5100 as an 'upper entry-level' (consumer) camera. Nikon hopes to offer a model for every budget by keeping older cameras such as the D3100 and D5100 in the range. Indeed, although by name the D5200 replaces the D5100 (which is still in production), its launch price is much higher.

Those familiar with the D5100 will be at home with the D5200, as both cameras are virtually the same size and of a similar build. As technology moves forward, though, the core of more expensive cameras is incorporated into lower-priced models. The D5200 takes much of its specification from the enthusiast-level D7000, but it packs a higher-resolution sensor, which means it should be excellent. In fact, with such a high resolution for an entry-level camera, it will take something special to better the D5200.

FEATURES

Although there are a number of differences between the D5200 and D5100, there is little in the new model that we have not seen before in other Nikon DSLRs. The 24.1-million-pixel sensor is, like that in the D3200, up there as the highest-resolution APS-C-sized sensor. While Nikon insists

that the sensor is different from that in the D3200, details on the differences are not clear at this stage. At the launch, one Nikon spokesperson suggested that the D5200's sensor will provide a better dynamic range than the one in the D3200.

Nikon's latest Expeed 3 processor is used here, and the benefits of its processing power include an extended sensitivity range of up to ISO 25,600 and a 5fps high-speed burst. The wireless mobile adapter WU-1a is designed for wireless

The D5200 has an articulated screen that is hinged at the side of the camera

The D5200's body is similar in size and weight to the D5100

AT A GLANCE

- 24.1-million-pixel APS-C-sized CMOS sensor
- ISO 100-6400 (extended to ISO 25,600)
- Expeed 3 processor
- Articulated 3in, 921,000-dot LCD screen
- 39-point AF system
- 2016-pixel RGB metering sensor
- RRP £719.99 body only

data transfer and control of the camera's shutter. Nikon has also announced a WR-R10 wireless remote transmitter. The D5200 is also compatible with the optional GP-1 unit for recording GPS information.

As in its D5100 predecessor, shooting modes include scene, HDR and special effects such as selective colour.

HANDLING

Along with the D5100, the D5200 is the only Nikon camera with an articulated screen, which is hinged on the side of the camera and useful for viewing and composing images from various angles. The 3in screen has a 921,000-dot resolution. The body is similar in size and weight to the D5100 and made from the same materials, which means its 505g tough polycarbonate body fits in the hand really well.

AP asked Nikon if it intends to introduce touch functionality to the LCD screen in a DSLR, but the response was that this was not near the top of the consumer wish list. What was at the top, and has been introduced here, are improvements to the autofocus and metering systems. The D5100 uses an 11-point AF system, whereas the D5200 has 39 points. The D5200's metering system benefits from the 2016-pixel metering sensor, which uses scene detection to improve the accuracy of exposure and white balance.

Nikon has introduced a new graphic interface, which in the exposure settings display on the LCD screen is different from the one on the D5100. However, it is still beginner-friendly, using visual displays for changes to settings such as aperture. **AP**

The **Nikon D5200** will be available in December, in black, red and bronze, priced £719.99 body only or £819.99 with 18-55mm f/3.5-5.6 VR II lens

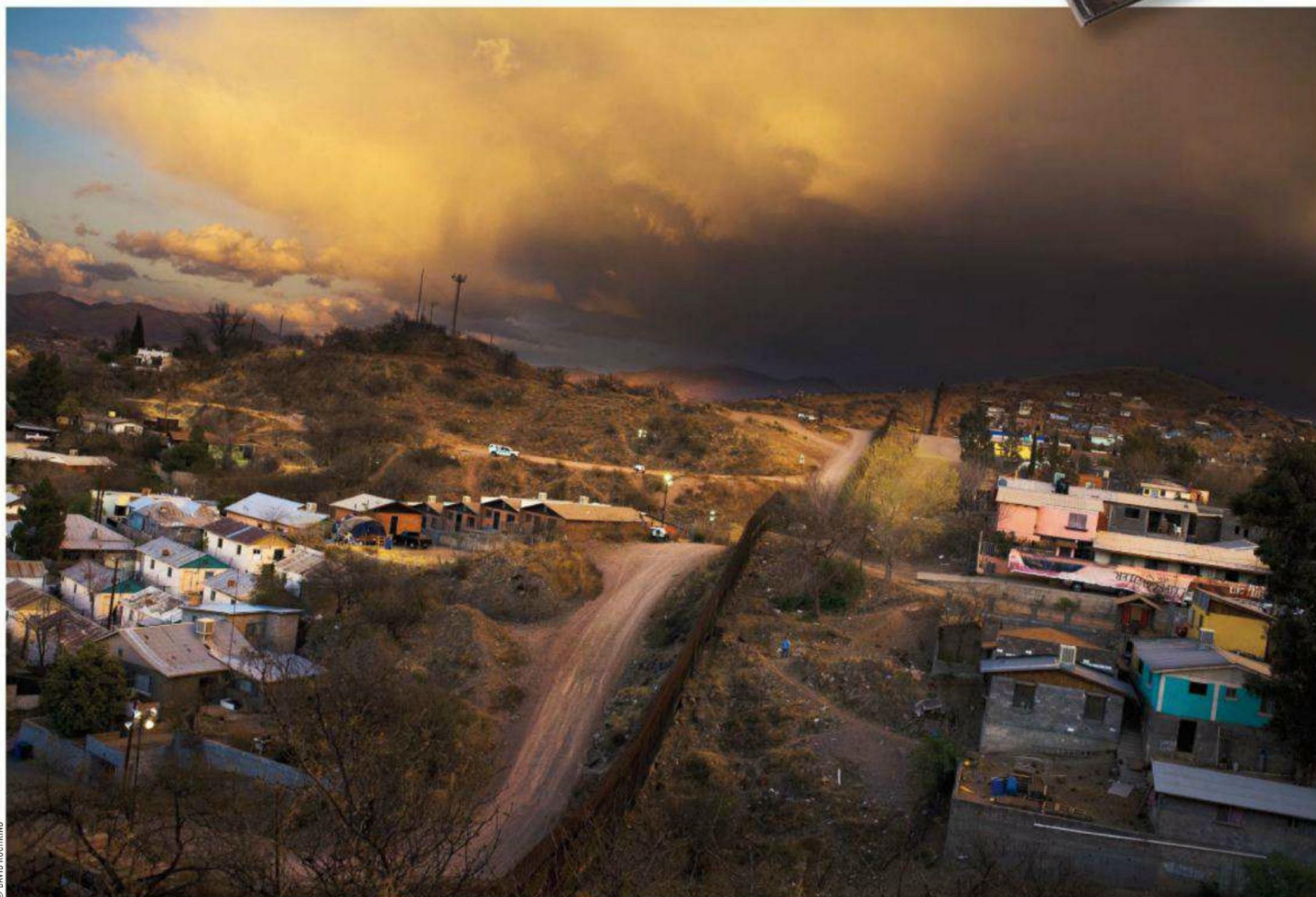


APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



© DAVID ROCKKIND

Heavy Hand, Sunken Spirit: Mexico at War

By David Rochkind. Dewi Lewis, £30, hardback, 144 pages, ISBN 978-1-907893-24-7

IN 2006, Felipe Calderón was elected President of Mexico, and swiftly declared war against the drug cartels. His crackdown has since seen more than 30,000 violent deaths, and kidnapping numbers have rocketed. Into this maelstrom walked photographer David Rochkind, aiming his camera between the cracks at those who the war ignores, bereaves and leaves behind.

The high-quality images in this book are grim but compelling. Families stand by open coffins of those caught in firefights, while men are herded into the backs of trucks after drug sweeps. Journalist Marcela Turati says in her closing notes that a culture of fear and anger has swept through Mexico, and the images on display make a convincing case in her favour. This is a brave and important work that sheds light on a country whose problems have no easy answers.



www.ishootshows.com



THIS website on music photography by Todd Owyong has built up a decent-sized following on Twitter and Facebook, and deservedly so. The site is designed with an attractive visual flair that helps it stand out, and Todd's impressive portfolio features some great shots of names both big and small, although it could be improved by giving viewers the ability to click on each photo to find out who the artists are and how they were shot.

Todd's relaxed writing style is enjoyable, and there's plenty of useful advice. If you've ever harboured a desire to take photographs at a KISS concert, this website is certainly worth a visit.



Short Stories

Until 2 December. Forman's Smokehouse Gallery, Stour Road, London E3 2NT. Tel: 0208 525 2375. Website: smokehousegallery.org. Open Thurs-Fri 5-9pm, Sat-Sun noon-5pm. Admission free

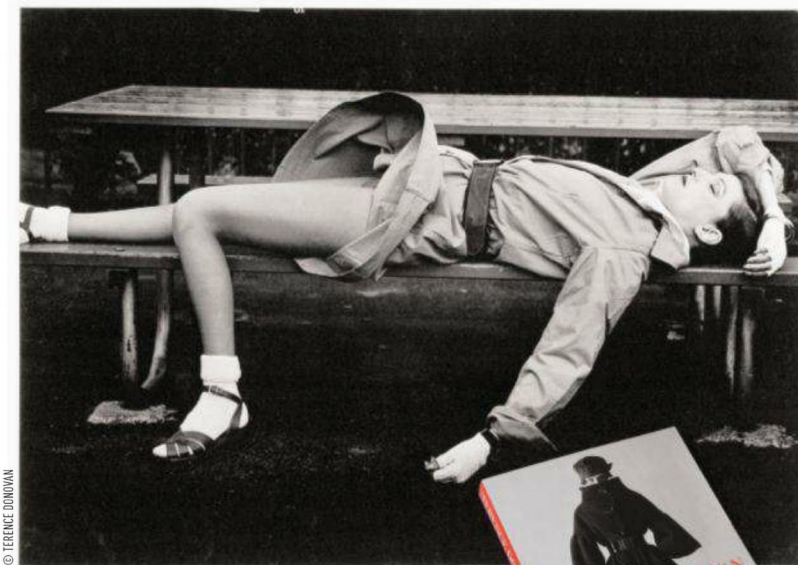
IF YOU are interested in portraiture with a difference and have an open mind, you may find images of interest at the Short Stories exhibition, tucked away in London's East End. Photography has long been associated with storytelling or conveying a narrative, and it is this theme that provides the backbone to the exhibition.

Seven photographers, including Helen Warner and Oliver Prout (who curated the exhibition), are exhibiting at this newly opened art-project space overlooking the Olympic Park. The exhibition touches on themes such as life and death told through evocative and sometimes surreal, occasionally startling imagery. Genres include fine art, fashion, tableaux and abstract photography, with work that seeks to blur the line between reality and fiction. While the style of photography won't be to everyone's taste, if you're searching for something a bit different this winter, this exhibition could be worth a look. **Gemma Padley**

EXHIBITION



© PAUL DE LUINA



© TERENCE DONOVAN

Terence Donovan Fashion

Edited by Diana Donovan and David Hillman, text by Robin Muir. Art/Books, £60, 240 pages, hardback, ISBN 978-1-908970-02-2

AS THE first book exclusively devoted to the fashion photography of Terence Donovan, this generous selection by his widow Diana Donovan and David Hillman spans four decades.

As Robin Muir says in his introduction, Terence Donovan was regarded as the fashion photographer who understood the nuts and bolts of his work, and this is reflected in the quality of his images. The selection begins in the 1960s, when Donovan made his name with his *Man About Town* portraits of dapper young men in crisp suits. There's a marked contrast as we move

to the soft-hued androgyny of the '70s, then the padded business suits of the '80s, and finally the ruffled, extravagant '90s. The gorgeously produced images are a treat to sift through. The book understandably skims over Donovan's suicide in 1996, as this is a celebration of his life. Its steep price will make this one for fashion historians only, but they will find much to appreciate here.

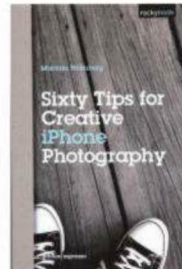
See our *Icons of Photography* feature in AP 1 December for more on Terence Donovan.

BOOK



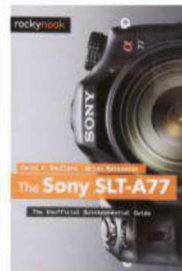
CONDENSED READING

A round-up of the latest photography books on the market



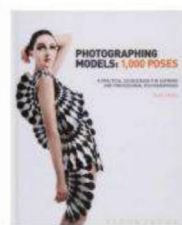
● SIXTY TIPS FOR CREATIVE IPHONE PHOTOGRAPHY

by Martina Holmberg, £18.99 The usefulness of the tips in this book varies dramatically, and the somewhat samey images inadvertently demonstrate the limitations of the iPhone's range. It's fun in places, and the featured guest photographers are excellent, but those with no love for faux-vintage Hipstamatic app effects had probably best steer clear.



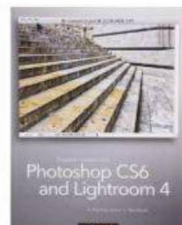
● THE SONY SLT-A77: THE UNOFFICIAL QUINTESSENTIAL GUIDE

by Carol F Roullard and Brian Matsumoto, £26.99 Describing one's book as the quintessential guide to a camera is a bold claim, but this volume must surely be a contender. Any users of the Sony Alpha 77 will find both a thorough grounding and advanced tips for getting the most out of their equipment, although the text is perhaps a little dry.



● PHOTOGRAPHING MODELS: 1,000 POSES

by Eliot Siegel, £20 Anyone hankering after a career in fashion photography, or looking to start a business with it, could do with leafing through this book. Organised by category of pose, there is a healthy supply of ideas for directing photoshoots as well as an abundance of high-quality images. The book only covers shooting female models, but does so very thoroughly.



● PHOTOSHOP CS6 AND LIGHTROOM 4: A PHOTOGRAPHER'S HANDBOOK

by Stephen Laskevitch, £34.50 The latest of Stephen Laskevitch's guides to photo-editing software is an informative read, which takes a sensible, structured approach to explaining the technical details. For those not daunted by the price tag, this is a solid, accessible guide to post-processing.

Letters

Share your views and opinions with fellow AP readers every week

loyal film-camera users are no longer of interest? Are we a millstone around the company's neck? Perhaps the firm intends to end production of the F6, which would not surprise me. The message seems to be that film is 'old' technology and no longer has a place in Nikon's world.

Ron McIlhenny, East Dunbartonshire

FLOOD RESCUE SERVICE

In *Backchat* (AP 10 November), Greg Lewis highlights a recurrent theme in all reports of flooding: the loss of photo albums. Yet total loss is not inevitable. Any bromide print has already been through processing solutions. Provided that the floodwater is not too filthy, with oil or even worse contamination, there is a reasonable chance of salvaging rescued prints. However, the general public does not know this. Perhaps photographic societies have here a chance to offer their expertise when floods occur. A rinse, clean and dry service would be greatly appreciated by the victims in their communities.

Roger Marriott, Bedfordshire

LET'S GET SERIOUS

I enjoyed Peter Hancock's letter in AP 3 November, in which he extolled the virtues of the EVF. It brought to mind my upgrade from a Fujifilm bridge camera to a Nikon D80 DSLR back in 2006. As one would hope, this transition to a 'serious' camera brought significant improvements, particularly in terms of image quality. However, I really missed having an EVF for its 'what you see is what you get' approach. In addition, a movie mode was no longer available, and moreover, the absence of an articulated rear screen for composing shots from unusual aspects was, for me, the most serious retrograde step. Hence, I have since been somewhat bemused by supposedly 'revolutionary' DSLR upgrades such as live view, EVFs, video and articulated screens. Perhaps when Nikon introduces all these features on a top-of-the-range enthusiast DSLR, I might finally get my perfect 'serious' camera.

John Cairns, Lincolnshire

IT WON'T BE ME, EITHER

I think I have something to add to Roger Hicks's list of reasons (AP 10 November) why it won't be me (or him). It's because I photograph what I want to, the way I want to. This makes me, and a limited number of other people, happy, but it isn't what's currently fashionable in either camera club or commercial circles. In order to sell, and sell for high prices, one needs to deliver what the customer wants – whether or not it's what one wants to do. This is true of every profession, to a greater or lesser extent, although we often talk and behave as if it applies only to the oldest one...

John Duder, West Midlands

STREETWISE PHOTOGRAPHY

I loved the *Masterclass* feature on documentary photography in AP 10 November. I once attended a photography

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

I SECOND THAT EMULSION

'It is not the camera that is important, but the glass on the front of it,' wrote Damien Demolder in his editorial in AP 10 November. And as Nikon outlaws film in its competition, I would remind this corporation that it is not important whether an image is captured on sensor, film, sketchpad or canvas – the point being, it's the artist who sees and realises what is in front of his or her eyes.

As a film user since 1946, I have to admit that at last digital capture has surpassed film in many areas, but some of the equipment of the film era is still outstanding. My Olympus Zuiko 50mm f/1.2 lens is still superb at full aperture, as is my Sigma full-frame fisheye optic. How many digital zooms have those capabilities?

Trashing film in a photographic competition is a denial of what has gone before. As photo technology moves into the future at an ever-increasing pace, we need a benchmark from which to understand whether we are moving forwards or backwards. Master photographers in both film and digital have set those standards with all kinds of equipment – in my opinion there was never an artificial cut-off point to judge between Michelangelo, Constable, Cartier-Bresson or Charlie Waite; nor can there be with digital and film, or rangefinder, SLR, compact and DSLR.

So, Nikon, let us keep open minds on what type of visual recording medium is acceptable. AP has already battled to keep photographers' rights on the streets and in other public places. But that fight was for *all* photographers everywhere – let's keep it that way.

Del Gaskin, Essex

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRICE APPLIES TO UK AND EU RESIDENTS ONLY

NO WAY TO TREAT THE OLD

I almost choked at breakfast when I read in AP that Nikon had banned entries of film images from its long-running international photo competition. How bizarre! Was this a UK decision or did it originate in Japan?

Obviously, film users generally are very

upset and Nikon customers who still use film and own Nikon cameras (like me) are even more annoyed at this discriminatory action. The amount of bile this has raised on the internet is evidence of the strong feelings generated by this announcement.

Has Nikon just confirmed that its base of

What The Duck

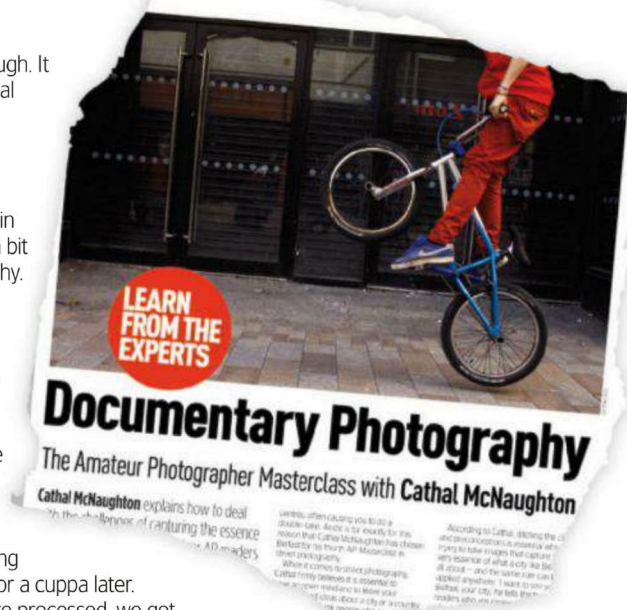


class in Middlesbrough. It was 2001 and digital hadn't yet made its impact, so all eight pupils owned a film camera.

One day we met in the city centre for a bit of street photography. Our tutor, Iain, advised us to not shoot haphazardly, but to use our eyes before using our camera. We each had a 36-exposure film and, after the pep talk from Iain, we wandered off individually, having arranged to meet for a cuppa later. When our films were processed, we got together to examine the results. Out of the eight films we had shot, there wasn't one photo that stood out.

We'd all fallen into the trap of assuming any street scene was worth recording. In my case, two women chatting outside a shop was a candid street shot. Likewise, a man walking his dog. And the other students' pics were just as bland and unexciting. But Iain, who was a youthful 72, had taken some wonderful stuff. One was of a frustrated punter tearing up his betting slip outside a bookie's shop. Another was a police horse doing its business on the pavement while the officer on its back stared nonchalantly into space.

But the real 'cracker' was of a young couple having a tiff. The girl's face was scrunched up in rage while the clearly terrified guy she was with stood with his



head hanging, as though in shame. Perhaps it was. Personally, I'd have ran a mile rather than attempt the shot, just in case I was spotted. And each of Iain's images stood out in its own right, although to be fair, he was a retired press photographer. But his advice to look and think before tripping the shutter was all the more sensible after we'd looked at our own mediocre efforts.

As it said in AP, it's easy to become overwhelmed out on the streets. Every scene is without doubt a documentary image. But without that little bit of stardust – as displayed by Iain – it is a record shot and nothing else. Great street photos are there all the time – you just need to seek them out. And only then should you take your shot.

Tom Turnbull, Tyne & Wear

FLASH, BANG, WALLOP – WHAT A PICTURE

Even the simplest of cameras these days are capable of taking pictures in almost any situation – including fireworks, as I have found this year. For instance, I have a Rollei compact that has a fireworks setting. The only thing I have to do is to point the camera in the right direction, hold it still (or use a tripod) and press the shutter release – then hey presto, you have the shot.

I took the picture below from my (double-glazed) lounge window. I am lucky that my window faces the direction in which the action was taking place because, as an 82-year-old,



I find standing around in the cold not much fun these days.

Keith Hughes, Surrey

At 82, I suppose you could be excused for being an armchair photographer, Keith. I might be tempted to take that armchair outside with a rug and a nip of something, though. Great picture – **Damien Demolder, Editor**

BACK CHAT

AP reader Mick Bidewell is taken aback by Hasselblad's new CSC, the Lunar, but he's not over the moon

FOLLOWING the 1969 Apollo 11 moon landing, there's a Hasselblad camera still sitting in the Sea of Tranquility. The camera's unique location was exploited by Hasselblad itself several years ago when the company created a rather flippant advert explaining how photographers could get their hands on a Hasselblad for free were they able to travel to the moon. There's more chance of me owning that iconic and historic camera than the latest Hasselblad compact system camera offering, which Damien Demolder rightly called a jazzed-up Sony NEX-7 (AP 13 October) – and, ironically, it is to be called the Lunar.

I'm also with Damien in asking 'whatever is the point' of the camera. For starters, it can hardly be described as handsome. It may be the first camera by this prestigious company not deserving of that particular accolade. I once owned a Hasselblad XPan – what a sublime, beautifully made camera it was. The Lunar handgrip uses wood found in the steering wheels of Maserati supercars! Wow! I don't think. How many photographers will rush out to buy one on the strength of that little luxury?

As for the 'bespoke' versions of the camera with python leather finish or antique gold plating, isn't Hasselblad aware of the recession that might also be affecting the fortunes of its once wealthy clients? I remember the criticism of Lomo when, due to the increasing popularity of Lomography, it began turning out cameras costing more but offering little, if anything, in improved specification. Isn't that just what Hasselblad is doing with the Lunar? It's taken a current and popular camera – the NEX-7 – and added what to some will be unnecessary luxuries. And, being Hasselblad, charging buyers £3,000 for the privilege. This elite company – for so long the Rolls-Royce of camera makers – has reduced itself to beefing up an existing model rather than creating something exciting and innovative.

Damien Demolder said that prior to photokina, he and the AP team wondered about the possibility of Hasselblad producing a DSLR. So no wonder the Lunar CSC came as a crushing disappointment! If I could afford a Hasselblad, it would be one of the classic medium-format film models so deserving of the firm's status, or perhaps another XPan. But as for a Lunar CSC – with or without python leather or gold-plated finish – thanks, but no thanks.

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PHOTO INSIGHT

Cathal McNaughton explains how he took this rather unusual yet eye-catching image of a person bog snorkelling in Northern Ireland

I TOOK this photograph at the Northern Ireland Bog Snorkelling Championships in Peatlands Park, Dungannon, Co Tyrone, on 26 July 2009. If you want to find out more about bog snorkelling, be careful what you type into Google! Bog snorkelling is a sports event where competitors snorkel through trenches that have been cut through peat bogs filled with water. The winner is the person who can swim the designated length and back again in the shortest amount of time. The standard length tends to be 60 yards each way. It's quite a popular event, but it's really just a bit of fun.

I'd never covered this event before, but I knew about it and it's something I thought would make for some interesting images. It's quite a quirky and funny occasion, and I often look for humour when I'm photographing. If it's not a hard news story, you can play around with the images and have a bit of fun.

People are on good form at an event like this and are generally receptive to being photographed, so in that way it's an easy environment in which to work. However, in terms of the process of actually taking the images, from a logistical point of view there were a few challenges. As is often the case in photography, the simplest images are sometimes the hardest to take.

I took a pair of chest waders with me that fishermen use and climbed into the bog so I could photograph at water level. This is how I achieved the perspective and shooting angle you see here. I had to get down low in the water so the person would be prominent in the frame. Shooting in this way also ensured that my image had depth. As you can see, the sides of the bank converge in



the distance, helping to draw the eye into the picture. This image wouldn't have been possible had I not been able to shoot from water level.

I had a rough idea of how I wanted to take this picture beforehand. Bog-snorkelling competitions take place across the UK, so I was aware of the terrain and shooting conditions I would be facing. The conditions would be wet and marshy, so I needed appropriate protective clothing – waterproofs and waders.

When I took this picture the race had already finished. Although the sign says 'Start', the other side of the banner says 'Finish', so the girl in this picture has just crossed the finishing line. I was careful not to get in the way of any of the competitors as they were competing. Some take the event quite seriously and they wouldn't appreciate a photographer, or indeed anyone else, getting in their way. There were lots of people around, but they didn't mind me taking pictures. It's a good atmosphere and



people are quite friendly. As long as you ask permission, there is no problem.

I actually shot an entire feature about the bog-snorkelling event – it made quite a fun picture story. This photograph sums up the event in one image, but I also took pictures of the various goings-on throughout the day. It was quite a carnival atmosphere. For example, there was a bog 'Jacuzzi' that was a bog bath cut into the bog and people were being power-hosed as they came out. I also took pictures of spectators watching

the event – their reactions and so on – so there were lots of colourful elements to capture. Sometimes a story can't be told in one picture or, to put it another way, a story is better told through a series of images. For example, a story that has lots of different aspects to it may be better suited to a series. When shooting a photo story you really have to think about what it is you want to convey and the best way of doing it. Sometimes an image from a series may not be interesting on its own – a detail or someone's hand –

but when viewed in context with the other images it adds something to the story.

I used a 16–35mm lens with my Canon EOS 5D Mark III camera. The scene was actually quite drab and the colours were quite flat, so I had to make sure the subject wasn't lost in the surroundings. I did this by including colour in the image where I could, such as the sky and the flags in the background. Fortunately, the sky was quite bright that day. The scene was lit by natural light. **AP**

Cathal McNaughton
was talking to
Gemma Padley

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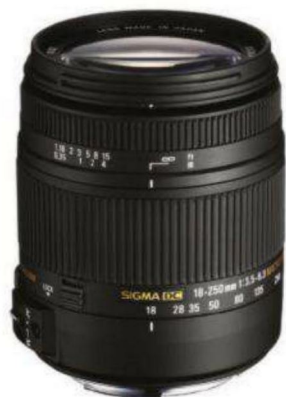
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Brooklyn, New
York, USA, 1947.
Photo by Henri
Cartier-Bresson

A legacy of colour

Henri Cartier-Bresson had deep reservations about colour photography. As an exhibition featuring his black & white photographs, together with a selection of colour images by photographers inspired by his legacy, takes place in London, **Gemma Padley** talks to curator **William A Ewing** about the work on show



Above:
Tehuantepec,
Mexico, 1985.
Photo by
Alex Webb

HENRI Cartier-Bresson was one of the 20th century's greatest photographers. He has been credited as being 'the father of modern photojournalism' and has inspired countless people. A founding member of Magnum Photos, Cartier-Bresson, who died in 2004, is most famously associated with the concept of the Decisive Moment, a phrase cited so often in photography circles that it has almost lost some of its impact and become a cliché.

Yet the underlying ethos remains as relevant and pertinent today as ever. It is

the moment when all the elements come together in perfect balance to produce a truly memorable image. To quote Cartier-Bresson himself: 'To take a photograph is to hold one's breath when all faculties converge in a face of fleeing reality... it is putting one's head, one's eye and one's heart on the same axis.'

Using a Leica 35mm camera with a 50mm lens, Cartier-Bresson had an eye for spotting candid moments, whether this was while on an assignment for *Life* magazine, for whom he worked for more than 30

years, or while photographing an ordinary street scene. He regarded his camera as a sketchbook, 'an instrument of intuition and spontaneity, the master of the instant', he has written, and almost exclusively photographed in black & white.

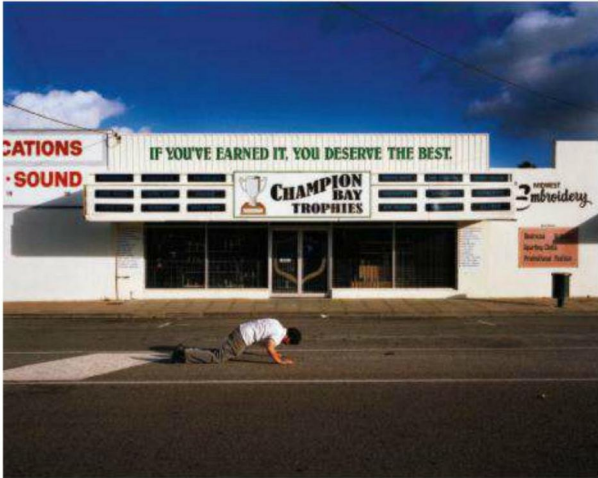
There have been many exhibitions of Cartier-Bresson's work, but a new show at Somerset House in London takes a slightly different tack. Cartier-Bresson: A Question of Colour, uses the photographer's famous phrase as a springboard to examine how photographers have interpreted his ethos in their own colour work. This may seem strange, since Cartier-Bresson looked askance at colour photography, but as curator William A Ewing argues, Cartier-Bresson's legacy is evident in much colour photography of the past 50 years.

William says: 'I have taken the ethos of Henri Cartier-Bresson's Decisive Moment and asked myself how it has played out in colour. Why colour, given that Cartier-Bresson was wedded to black & white imagery? First, colour is the dominant medium of our age. Second, Cartier-Bresson did not believe it would prove to be up to the task. My proposition is simple: to take the ethos of the Decisive Moment and look at how colour photographers have fared.'

The exhibition, produced by Positive View Foundation, features ten photographs by Cartier-Bresson that have never been exhibited in the UK before, alongside more than 75 works by 15 international

Right: Fifth Avenue,
New York City,
USA, 1975. Photo
by Joel Meyerowitz





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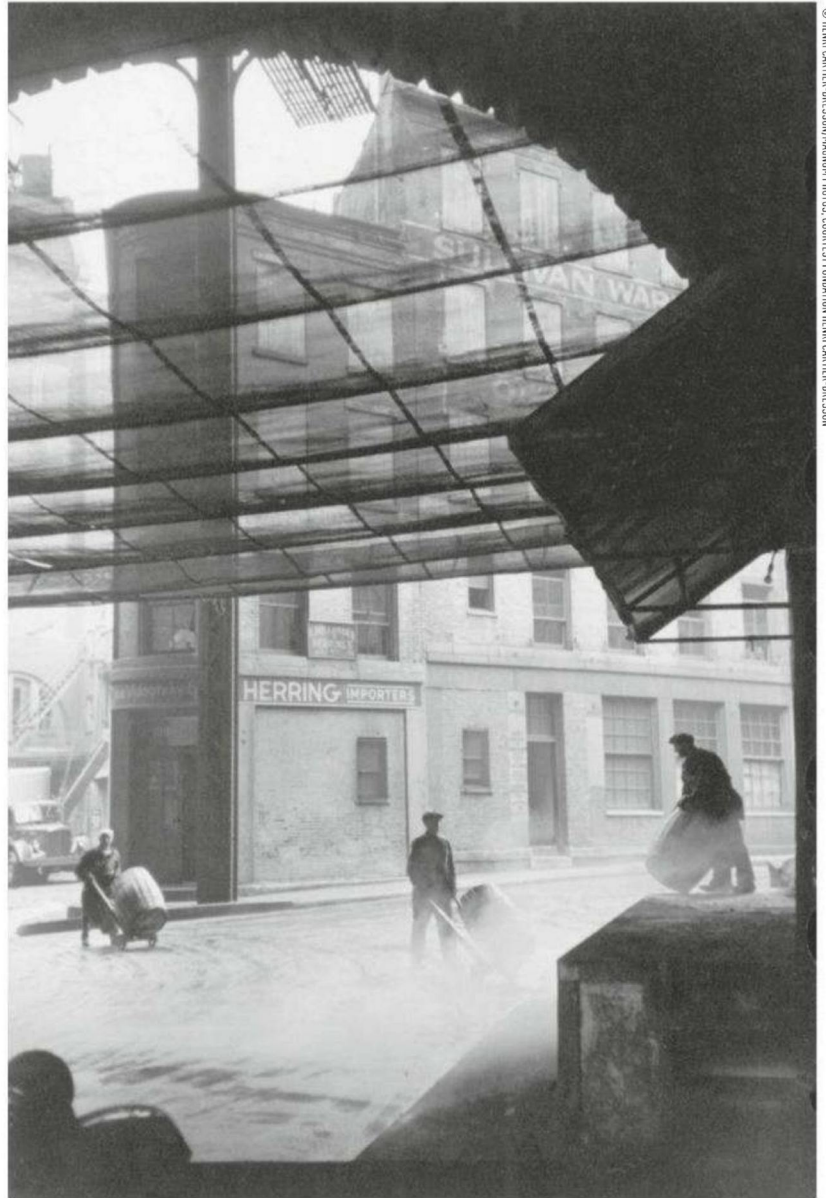
photographers, including Harry Gruyaert, Ernst Haas, Fred Herzog, Saul Leiter, Helen Levitt, Joel Meyerowitz, Trent Parke and Alex Webb. 'I chose the 15 photographers [whose work is on display] because I felt they captured something of the Cartier-Bresson spirit,' says William, 'although they don't necessarily see that in their own work. A Question of Colour simultaneously pays homage to a master who felt that black & white photography was the ideal medium and could not be bettered, and to a group of photographers of the 20th and 21st centuries who chose the path of colour and made, and continue to make, great strides.

'The Cartier-Bresson photographs in this exhibition are far from the iconic and mostly non-American pictures of the 1930s,' he adds. 'With one exception, they are selected from work he did in the USA from 1946-1947. These photographs are far less known outside France and they help to expand our understanding of his accomplishments. Moreover, they are resolutely urban and the city is the essential terrain of all the photographers featured. If the term Decisive Moment had not yet been

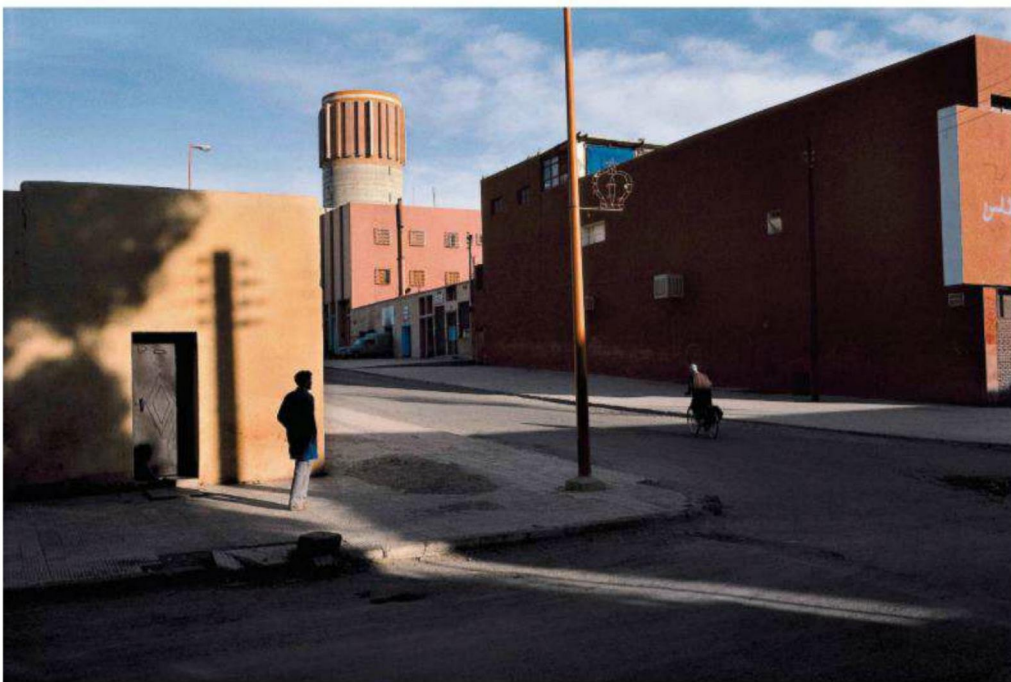
Above: Man Vomiting, Gerald #1, 2006. Photo by Trent Parke

Right: Fish market, Fulton Street, Manhattan, USA, 1947. Photo by Henri Cartier-Bresson

Below: Ouarzazate, Morocco, 1986. Photo by Harry Gruyaert



© HENRI CARTIER-BRESSON/MANNING PHOTOS, COURTESY FOUNDATION HENRI CARTIER-BRESSON



© HARRY GRUYAERT

coined, it was latent in Cartier-Bresson's stated intent: "To seize this fraction of a second is the most important role of the photographer," he said.'

COLOUR IN THE 1950S

In order to make sense of how Cartier-Bresson's black & white images relate to the colour pictures in the exhibition, we should look at how colour was regarded by photographers and those working in the photography industry in the 1950s.

As William explains, by the middle of the 20th century, black & white photography had been 'elevated to an almost sacred status.' Colour was widely regarded as inferior to black & white and best confined to advertising rather than used for photography in its own right.

'Colour was reserved for commerce—documentary or reportage at best, publicity and advertising at worst,' says William. 'As a medium, colour was in its infancy, and limited by both technical and aesthetic models of the time. Yet in the eyes of the younger



Harlem, New York, USA, 1947. Photo by Henri Cartier-Bresson

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Left: New Orleans, USA, 1960. Photo by Ernst Haas

Above: Girl in window, orange reflection, New York, USA, 1972'. Photo by Helen Levitt

photographers, with the advent of new technologies black & white photography had had its day. The world was in colour and they finally had the appropriate tools [to record it].'

Some of the photographers included in the exhibition were contemporaries of Cartier-Bresson, such as Helen Levitt, or friends, such as Ernst Haas. Others were junior colleagues, including fellow Magnum photographer Harry Gruyaert, who fell into ferocious debates about the merits of colour

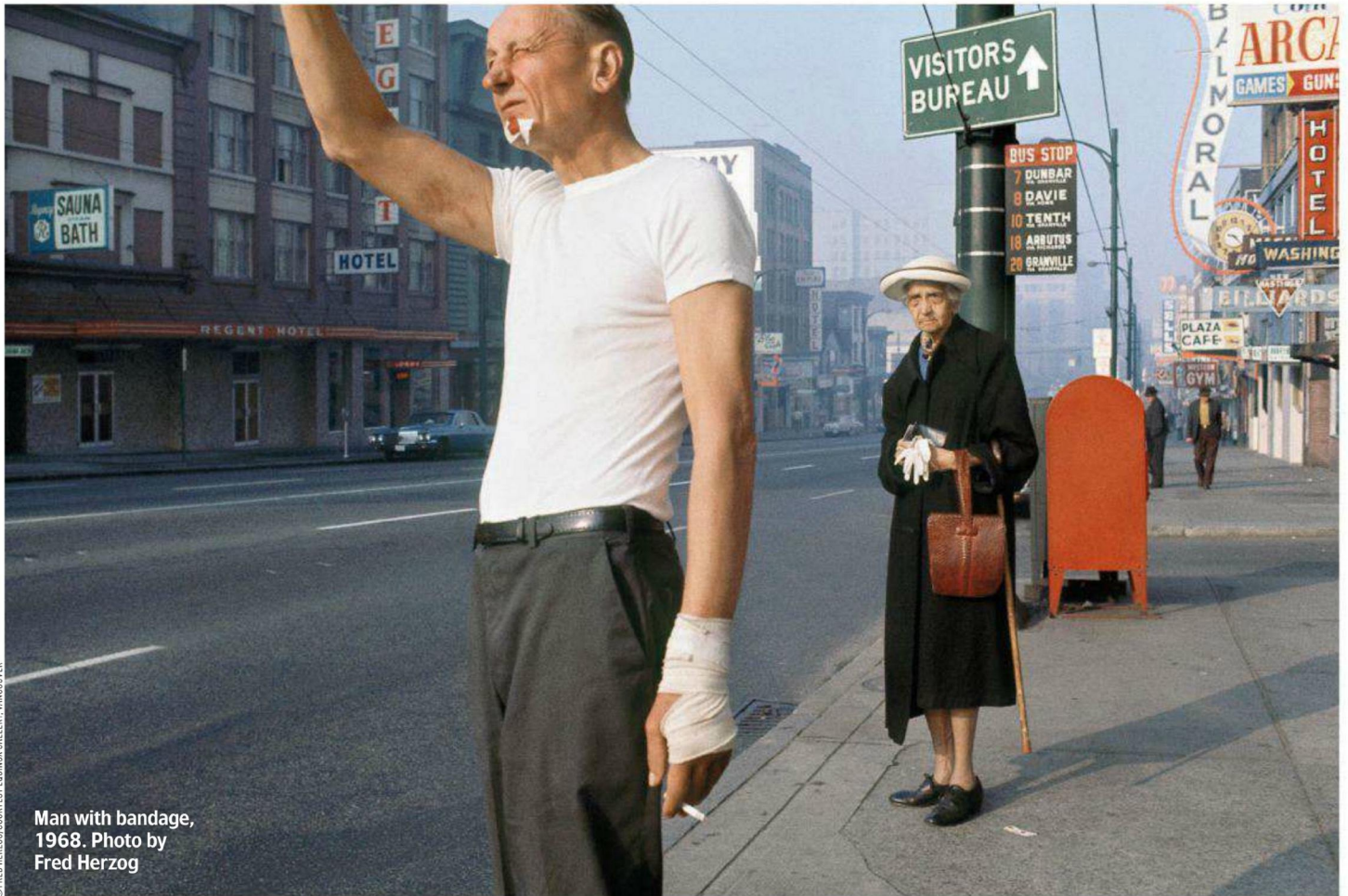
photography with his senior.

'Although understandable in the context of the age, it was unfortunate that those heralding black & white felt the need to disparage colour instead of judging it on its own merits,' says William. 'This bias was tenacious, and while a small number of exceptional colour photographers were emerging in the 1960s and '70s, every effort was made to keep them out of museums. For the most part, curators maintained the same prejudice. Some black

& white photographers felt the need to suppress their colour work.'

CARTIER-BRESSON'S VIEW

Cartier-Bresson was in no doubt about what he thought of the medium of colour photography – and it wasn't at all favourable. Predominantly concerned with the technical and aesthetic limitations of the medium, he, like many other photographers of the time, was sceptical about colour's 'art' potential. 'Cartier-Bresson believed substantial technical obstacles remained, both in the taking of the picture – the film was too slow and usually required artificial light, which pushed photographers towards static subjects and effectively said goodbye to spontaneity – and its reproduction,



Man with bandage,
1968. Photo by
Fred Herzog

because colour film was less responsive to light, plate-making was laborious and registration on the page was a nightmare,' explains William. But as William adds, Cartier-Bresson's distrust of colour was not unsurprising given the time in which he was working. 'His attitude towards colour is often summed up as a simple rejection,' says William. '[Yet] it was taken for granted for much of Cartier-Bresson's career that photographing in an artful manner meant capturing one's subject in black & white.'

THE LEGACY

William hopes visitors will see how Henri Cartier-Bresson's singular photographic vision has influenced countless photographers who have chosen colour as their medium. 'In spite of his sceptical attitude regarding colour photography, Cartier-Bresson exerted a powerful influence over photographers who took up the new medium and who were determined to put a personal stamp on it,' says William. 'In effect, his criticisms of colour spurred on a new generation of photographers determined to prove him wrong. It is strange that a photographer who left no legacy in colour should have had such a marked influence on those who gave themselves to the practice,' he adds. 'Perhaps this helps to dissolve the perceived gap between black & white and colour: ultimately, it's not a question of either/or, but of two rich dialects within a common language.' **AP**

COLOUR CONNOISSEURS

Photographers Joel Meyerowitz, Trent Parke and Alex Webb talk about what colour photography means to them

Joel Meyerowitz

When asked whether colour is a more or less expressive medium than black & white, Joel Meyerowitz replied: 'In the late 1960s, I set myself a test by taking the same subject in black & white and in colour, and then comparing the results. Of the six pairs [of photographs], I thought five were more effective in colour; in only one did I feel that monochrome was superior.'

Trent Parke

'In terms of street photography, black & white is like a walk in the park compared to colour,'

says Trent Parke. 'Colour is like running a marathon – literally. I can walk forever sometimes. Days, weeks, years can go by before something truly wonderful presents itself. To capture a specific moment on the street is hard enough, but to add colour to the mix is the ultimate challenge. Spontaneous moments combined with great colour are rare.'

Alex Webb

'For the first ten years of my photographic life, I subscribed to the Cartier-Bresson dictum that colour photography was problematic,' says Alex Webb.

'In fact, I thought colour photography was crass and commercial. That all changed in the late 1970s when I began to work in Haiti along the US-Mexico border and deeper into the Caribbean and Latin America. I realised that something was missing in my b&w work – it wasn't capturing the searing light and vibrant colour of the lands I was working in, which were so different to the grey-brown of my New England background. I wasn't hitting those emotional, atmospheric and sensory notes that are linked integrally to colour. Since that discovery, I have worked predominantly in colour.'

The exhibition **Cartier-Bresson: A Question of Colour** will be held until 27 January 2013 at the Terrace Rooms & Courtyard Rooms, Somerset House, Strand, London WC2R 1LA. Open: 10am-6pm daily (closed 25 & 26 December and 1 January 2013). Admission free. **Website:** www.somersethouse.org.uk

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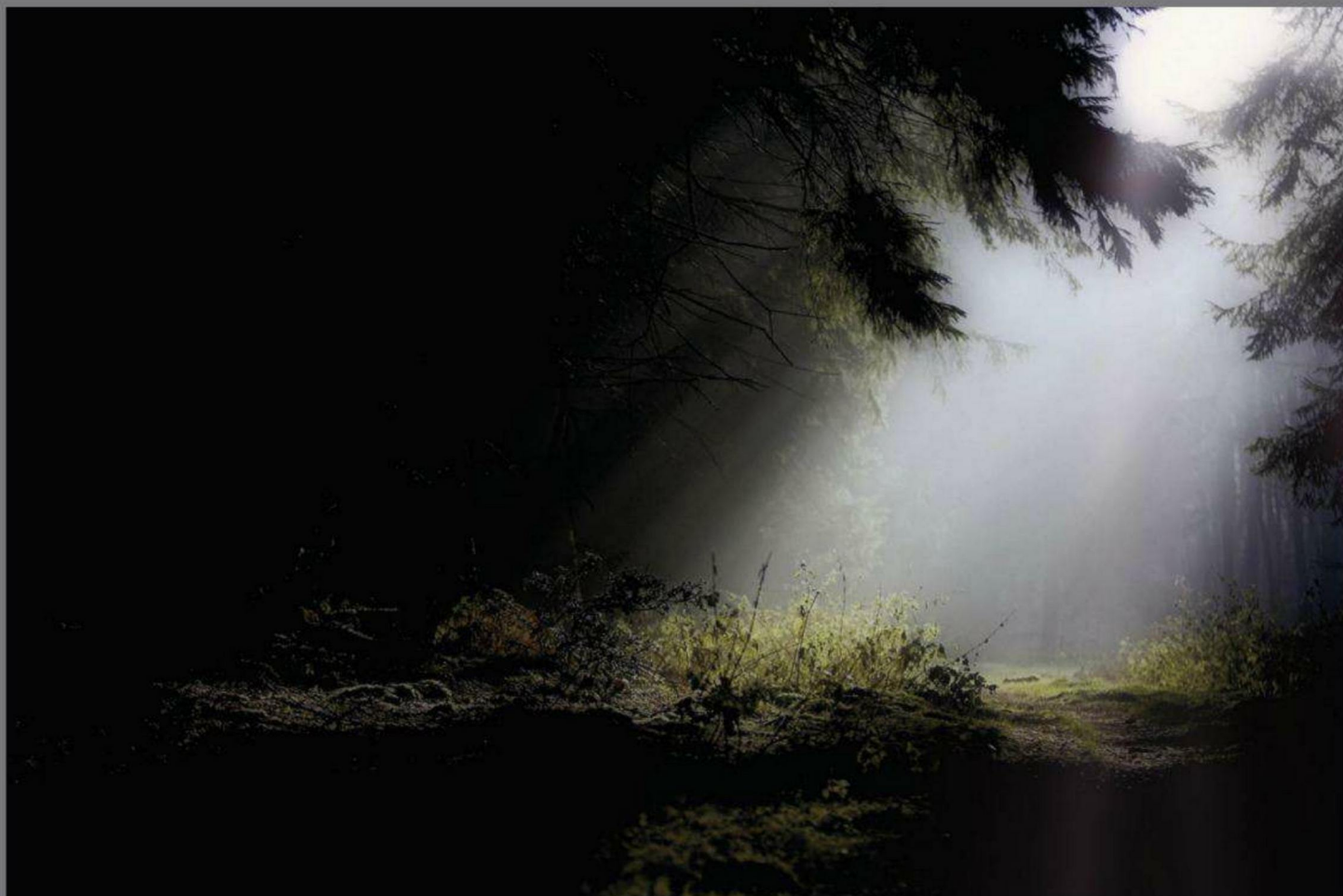
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**1st
PRIZE**

Ian Waite Cumbria **45pts**

Canon EOS-1, 24-105mm,
1/60sec at f/4, Kodak Gold ISO 200

◆ Keswick, Lake District **Judges say** It wasn't easy picking a winner this round, considering the strength of our top three, but Ian just pipped it with his atmospheric image. The contrast of light and dark is haunting and beautiful in equal measure.

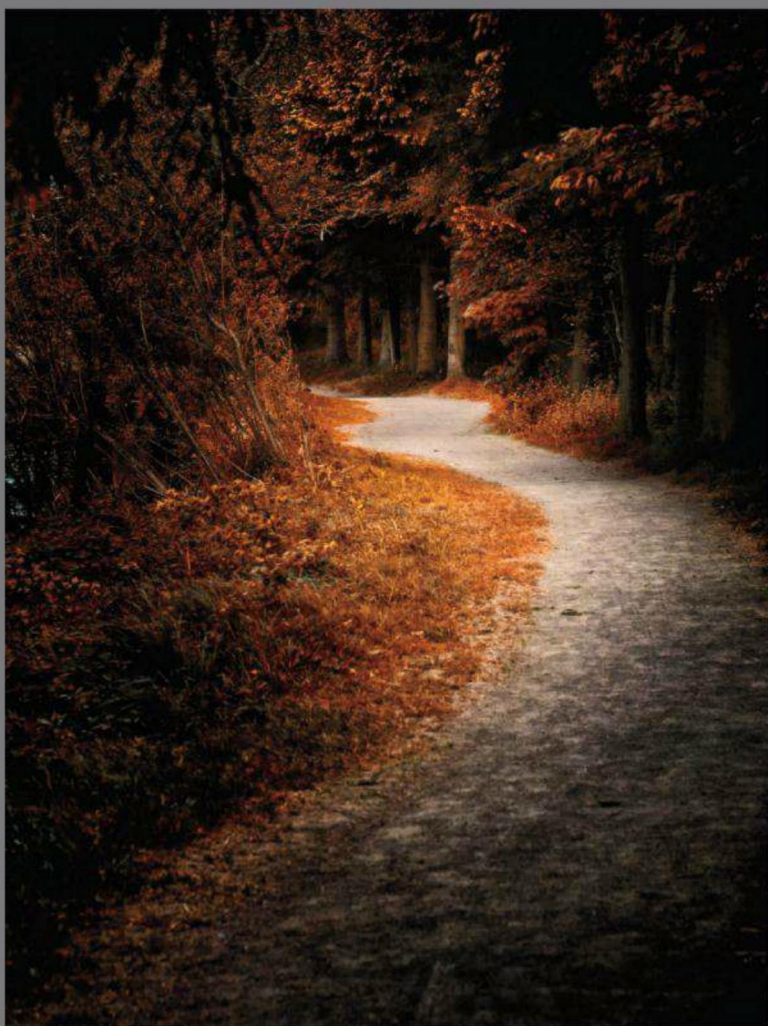


**3rd
PRIZE**

Brian McDonnell
North Ayrshire **43pts**

Nikon D80, 18-135mm

◆ Autumn path **Judges say** Sometimes the most captivating images are the most simple. This shot from Brian makes use of vibrant natural colour and subtle vignetting to draw attention to the subject.



Sirsendu Gayen
India **44pts**

Nikon D80, 12-24mm,
1/40sec at f/4.5, ISO 125

◆ Lingsey morning **Judges say** Forests and woodlands are full of possibilities and here Sirsendu has used the monochrome, mist and a mysterious figure to create a contained sense of narrative and tension



**2nd
PRIZE**

In association with



The Great Outdoors

Find out who won the penultimate round of APOY 2012 as we reveal the top 30 images for round 9, **forests and woodlands**

Ian Waite, of Kendal in Cumbria, is the winner of our Great Outdoors round of APOY 2012. Ian will receive a Samsung NX210 with 20-50mm f/3.5-5.6 lens, Samsung 30mm f/2, Samsung 20mm f/2.8 and Samsung 16mm f/2.4 Ultra Wide lenses, plus a 16GB SDHC Plus memory card, worth a total of £1,595.99. The NX210 is an advanced compact system camera with a 20.3-million-pixel, APS-C CMOS sensor. It has 8fps continuous shooting, built-in Wi-Fi for email, social networking and transfer, and an ISO range of 100-12,800 that lets you take high-speed photos even in low light. Samsung's slender, all-purpose i-Function 16mm lens offers great versatility, with quick and easy one-touch access to all your camera's manual settings.

Our second-placed winner is **Sirsendu Gayen**, of West Bengal in India, who will receive a Samsung WB850F compact camera and a 16GB SDHC Plus memory card, worth a total of £348.99. The Samsung WB850F's 16-million-pixel BSI CMOS sensor helps to reduce image noise and distortion, even in low-light conditions. The WB850F also features a 21x optical zoom lens (23-483mm equivalent).

Brian McDonnell, of Stevenston in North Ayrshire, finished third in the round and wins a £250 Jessops Gift Card.

THE 2012 LEADER BOARD

After Round 9's judging, Dan Deakin is 58 points ahead of second-placed Andrew Blake. Charles Spencer remains in third place and Nino Cannizzaro stays in fourth. Ben Ghiblain has dropped down one place to be replaced by Derek Hansen, who moves up from ninth. Our two new entries are Richard Craze on 130 points and Michael Marsh on 119 points.

1	Dan Deakin	270pts	6	Ben Ghibaldan	135pts
2	Andrew Blake	212pts	7	Richard Craze	130pts
3	Charles Spencer	200pts	8	Adrian Sadlier	129pts
4	Nino Cannizzaro	152pts	9	Alf Bailey	121pts
5	Derek Hansen	148pts	10	Michael Marsh	119pts

The UK's most prestigious competition for amateur photographers

4 Andrzej Bochenski Poland 42pts

Sony Alpha 550, 18-200mm, 1/1000sec at f/5.6, ISO 400

Forest and lake **Judges say** Andrzej's infrared image of City Park in Lodz, Poland, is a stunning mixture of confident composition and location



5 Brett Gardner Lincolnshire 42pts

Nikon D3S, 24-70mm, 1/1000sec at f/7.1, ISO 800

'The Tree' **Judges say** Landscape photography doesn't have to be full to the brim with content – knowing how to effectively employ empty space is a great skill in itself

6 Keith Aggett Devon 42pts

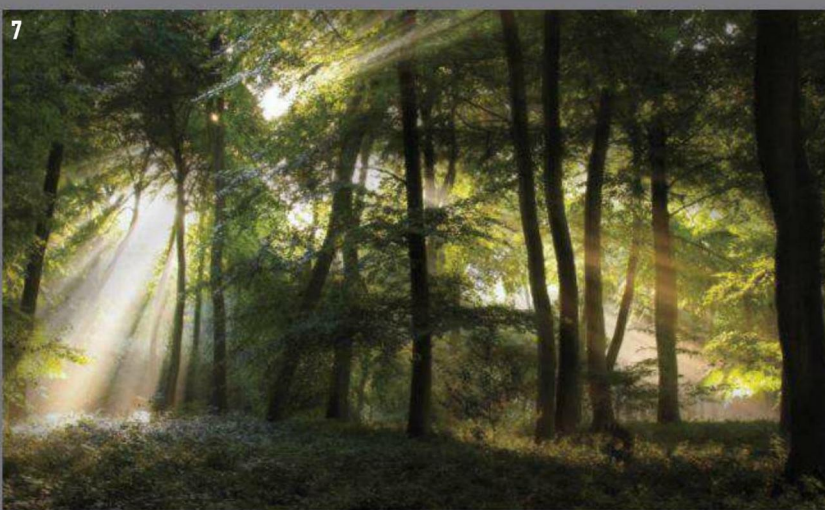
Nikon D7000, 10-20mm, 191.9secs at f/18, ISO 100, ND filter

Cornwall reservoir **Judges say** Keith's excellent image almost bursts at the seams with captivating elements

7 Ceri Jones Berkshire 42pts

Canon EOS 30D, 28-300mm, 1/4sec at f/6.3, ISO 100

Sunlight burst **Judges say** We received a number of shots with the sun's rays bursting through the canopy, but Ceri's shot was by far the best due to the location and perfect exposure



8 Dan Deakin Nottingham 41pts

Nikon D200, 70-300mm, 2.5secs at f/22, ISO 200

Trees under thick snowfall **Judges say** Walkways are an expected feature in woodland shots and in this image Dan has found this charming snow-covered path

9 Charles Spencer North Yorkshire 40pts

Olympus E-510, 14mm, 2.5secs at f/11, ISO 100

'Castlebeck Wood' **Judges say** This river scene is a nice interpretation of the theme. The light is a beautiful feature

10 Bill Johnston Edinburgh 39pts

Panasonic Lumix DMC-G3, 45-175mm, 1/1000sec at f/11, ISO 160

Alpine flight **Judges say** Bill's truly impressive model-like shot was actually captured from a hot-air balloon in Austria

11 James Mills Derbyshire 39pts

Canon EOS 5D Mark II, 17-40mm, 1/60sec at f/8, ISO 400

'Sheep in the Mist' **Judges say** This surreal and humorous scene stood out immediately. The sheep add a real focal point for the viewer's eye



12 Patrick Mills London 38pts

Minolta X-300, 50mm, 1/60sec at f/11, Kodak T-Max 400

Straight path **Judges say** Patrick's stark woodland image demonstrates how effective it can be when dealing with the simple subject of leading lines

13 Julia Baverstock East Sussex 38pts

Canon EOS 7D, 100mm macro, 0.7secs at f/5.6, ISO 200

'Woodland Toadstools' **Judges say** Not every forest shot has to be about the grand landscape. Sometimes the small details are equally as fascinating

14 Gary Telford Blackpool 37pts

Sony Alpha 850, 70-300mm, 8secs at f/11, ISO 100

Forest of Bowland **Judges say** The path leading into the misty background is almost inviting. The vignetting is particularly interesting

15 Derek Hansen Kent 37pts

Canon EOS 5D Mark II, 24-105mm, 1sec at f/16, ISO 100

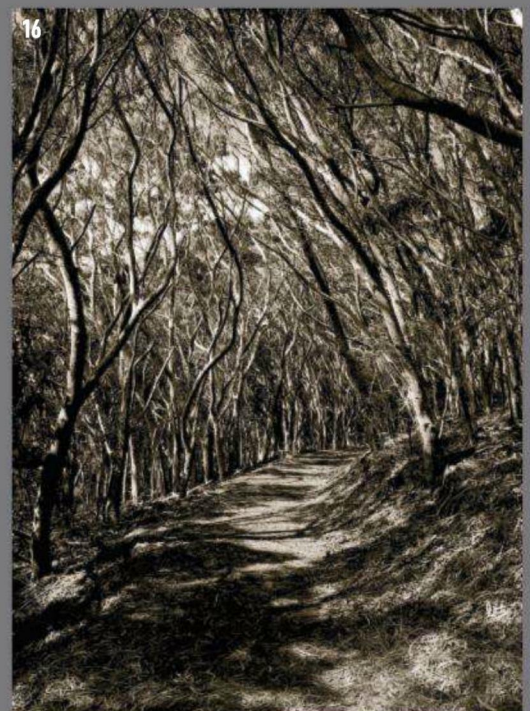
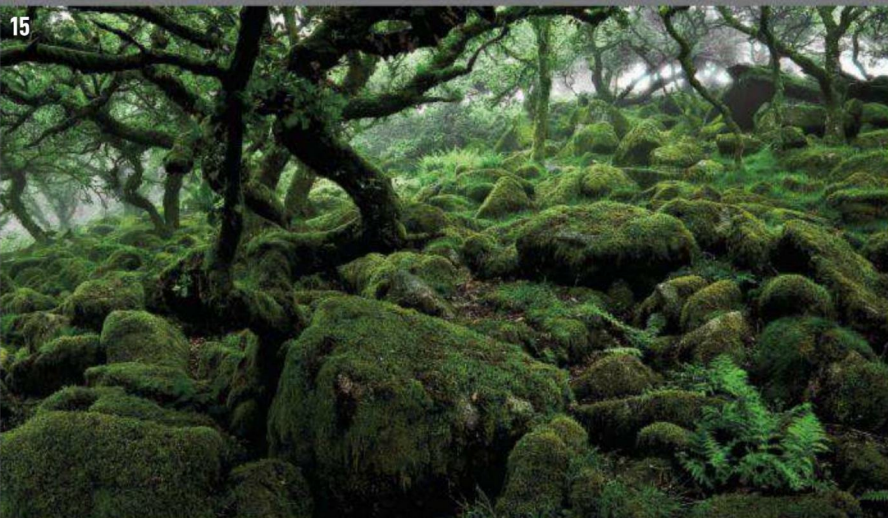
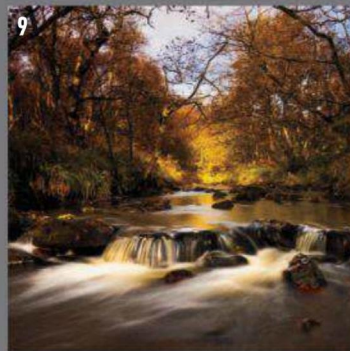
Stunted oaks **Judges say** Here we see the interplay of colour and shape that make forests and woodland such rich locations

16 Andrew Faulk USA 36pts

Canon EOS 600D, 18mm, 1/80sec at f/9, ISO 100

'Jigsaw Trees' **Judges say** Andrew's decision to tone his image emphasises the complex interweaving of shadow and form





The UK's most prestigious competition for amateur photographers

17 Andrew Blake North Yorkshire 36pts

Canon EOS 400D, 18-55mm, 1/250sec at f/3.5, ISO 800
'It's No Picnic' **Judges say** This uniquely eerie scene makes perfect use of its location and central subject

18 James Ng Spain 35pts

Sony Alpha 700, 8mm fisheye, 1/60sec at f/1, ISO 400
Bamboo forest **Judges say** Angling the camera up towards the canopy, James has created a disorientating yet rewarding image

19 Tony Goodger Berkshire 34pts

Canon EOS 450D, 10-22mm, 1/125sec at f/8, ISO 200
'Fairy Land' **Judges say** Tony converted his Canon EOS 450D to shoot infrared to capture this tranquil fairy-tale image. The soft focusing adds to the overall atmosphere

20 Scott Hills Glasgow 33pts

Fujifilm FinePix S100FS, 14mm, 1/320sec at f/3.3, ISO 400
Redwood Avenue **Judges say** Scott has used a human subject to demonstrate the breathtaking scale of these truly impressive trees

21 Stefano Pedroni Italy 32pts

Canon EOS 7D, 70-200mm, 1/125sec and 1/400sec at f/6.3, ISO 400
Valle Anzasca **Judges say** What appears to be a monochrome image due to the mist and dark foliage is in fact a colour photograph

22 Bulkagov Alexandr Russia 32pts

Canon EOS 500D, 17-55mm, 1/15sec at f/8, ISO 100
Sunlit girl **Judges say** This shot stood out immediately. It's a fascinating image to look at and the light is a truly standout feature

23 Derek Toon County Durham 31pts

Pentax Optio S5i, 1/25sec at f/2.6
'Trees x4' **Judges say** Derek says he 'collaged four of the images together in Photoshop Elements' to make this startling picture

24 Richard Craze Mid Glamorgan 31pts

Canon EOS 500D, 15-85mm, 1/250sec at f/6.3, ISO 100
Snow field **Judges say** As we approach the colder months of 2012, this image shows us just how winter conditions can provide the photographer with beautiful imagery

25 Gerry Boyle Scottish Borders 30pts

Canon PowerShot S90, 6mm, 1/125sec at f/4, ISO 80
'Autumn Sunlight' **Judges say** Spot-colouring is tricky to master, but Gerry has got it just right here by emphasising the leaves

26 Sophie Shaw Hampshire 29pts

Canon EOS 1000D, 17-70mm, 1/400sec at f/4.5, ISO 1600
Tree in Guildhall Square **Judges say** This is a nice interpretation of our brief that has resulted in a beautiful winter scene

27 Dan Ling West Yorkshire 28pts

Nikon D80, 18mm, 1.3 secs at f/9, ISO 200
Small waterfall **Judges say** The saturated colour and golden light have come together to draw the best qualities out of this scene

28 Jonathan Trim Newcastle-upon-Tyne 28pts

Canon EOS 50D, 70-200mm, 1/500sec at f/3.2, ISO 200
'Mottled Light Shadow Stripes' **Judges say** The act of converting this image to monochrome has emphasised the beautiful textures of this woodland scene

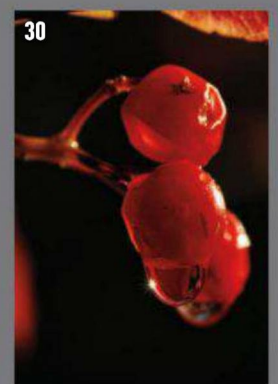
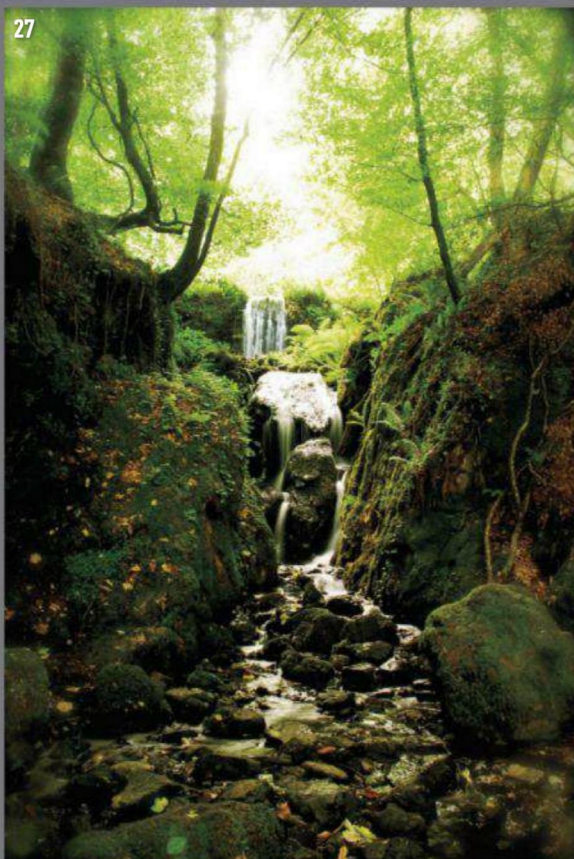
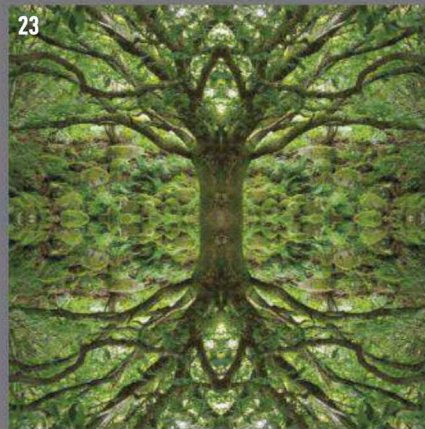
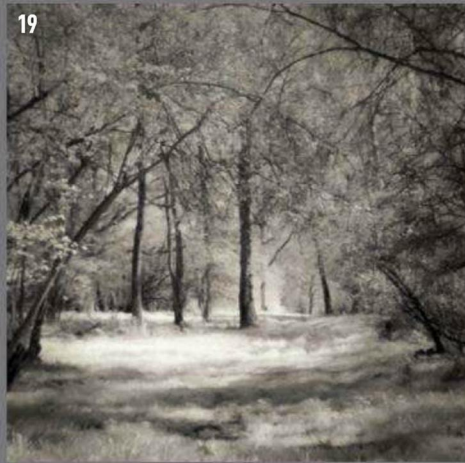
29 Dominic Burdon Oxfordshire 27pts

Nikon D700, 70-300mm, 1/1600sec at f/9, ISO 250
Java, Indonesia **Judges say** Dominic has used the eerie bank of mist to create a quiet and almost ghostly atmosphere

30 William Richardson London 26pts

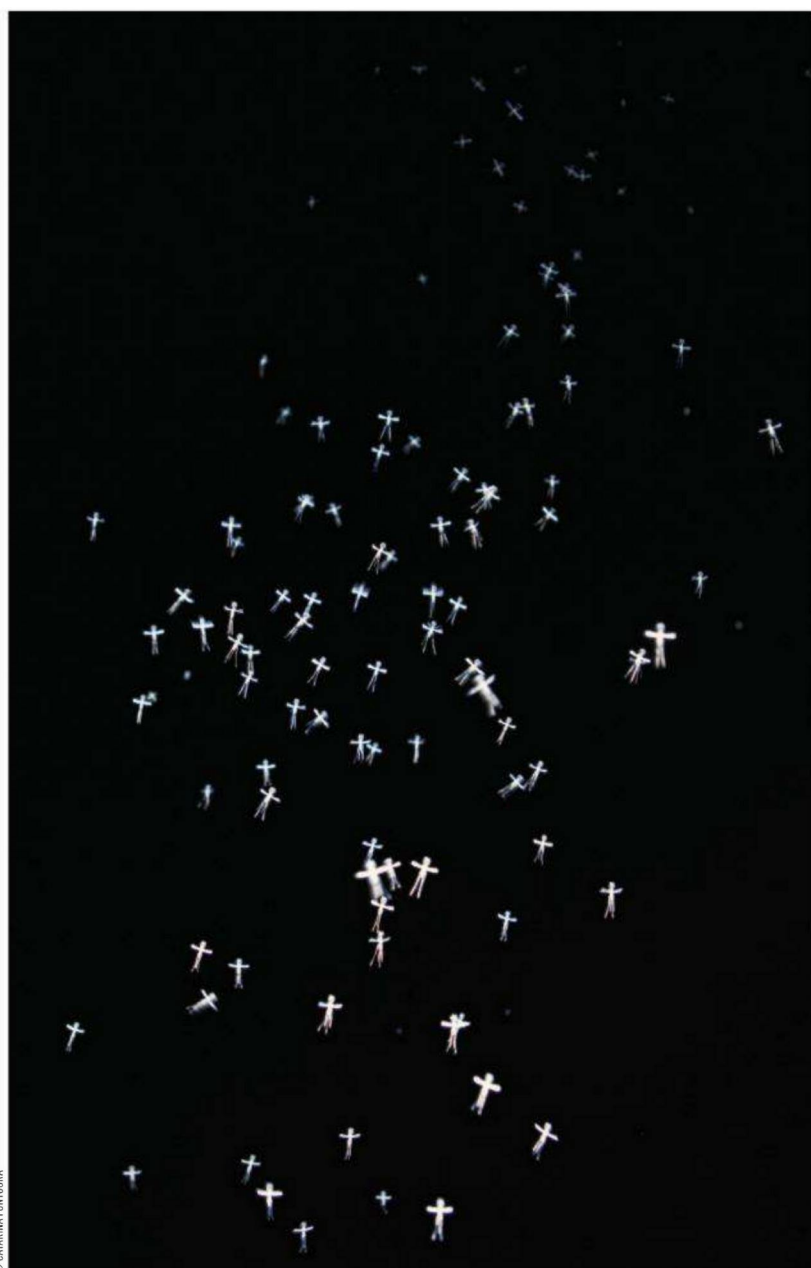
Nikon D300S, 105mm, 1/640sec at f/11, ISO 500
'Fruit of the Forest' **Judges say** The vivid red colour shows that even the smallest details of a woodland are worth investigating





Made in Wales

The University of Wales, Newport, is celebrating 100 years of its photographic courses. **Dr Paul Cabuts**, Newport's head of photography, talks to **David Clark** about the importance of photographic education



Left: An image by current Newport MA/MFA student Catarina Fontoura

Right: 'Highland Dancers' by current Newport student Andrew Duke

Below: Photographer Keith Arnatt (1930-2008) with students

Right: 'Mother and Child, 1997', by former Newport student Roger Tiley

THE PHOTOGRAPHY courses run by the University of Wales at Newport are among the best known and most prestigious in the UK. The university has attracted leading photography teachers, and former students include internationally famous documentary photographers such as Simon Norfolk, Roger Hutchings, Paul Lowe, Paul Reas and Anastasia Taylor-Lind.

This year, the university is celebrating 100 years since its first photography course was set up at the Newport Technical Institute. The subject was introduced by William Bush, the head of the School of Art, who was himself a keen photographer. It was a time when the pictorialist style dominated and photographers were striving to establish the medium as an art form on a level with painting and sculpture.

Courses continued to be part of the curriculum as the institute changed names and merged with other colleges over the century, eventually becoming part of the University of Wales.

However, the most significant event in the recent history of Newport's photography courses, and one which has a strong bearing on the courses offered today, was when David Hurn set up his ground-breaking Documentary Photography course in 1973.

At a time when most photography courses were commercially driven and with the emphasis on technical instruction, Hurn's



IMAGE COURTESY OF NEWPORT UNIVERSITY



© ANDREW DUNE

course, which combined artistic insight with practical advice, brought something genuinely new to photographic education. It was highly popular and made Newport internationally famous for photography.

One of the innovative aspects of the course in the 1980s was the Newport Survey. This was a documentary project in which students photographed the local community with the aim of producing 'a contemporary visual history of Newport'. It had annual themes such as Industry, Leisure, Religion and The Family, and each year a book was produced, sponsored by local organisations and businesses, which contained photo essays by students.

David Hurn's decision to leave his post in 1989 resulted in changes to the content and teaching style of the courses offered at Newport, but the influence of his Documentary Photography course is still felt at the university.

NEWPORT TODAY

The University of Wales currently offers undergraduate courses



© ROBERT TILLY



© DAVID BARNES

'We've always been interested in producing photographers of the highest standard'

in Documentary Photography, Photographic Art and Photography for Fashion and Advertising.

There are also postgraduate courses in Contemporary Photographic Practice and Documentary Photography. The number of students currently studying photography at Newport, including foundation and short courses, is more than 500.

However, Newport's centenary has come at a time when university applications generally are falling due to the rising cost of tuition, and when getting a job in photography is more difficult than ever. So does having a degree in photography offer students significant career advantages? Dr Paul Cabuts, academic subject leader in the university's photography department, and himself a former documentary photography student at Newport, is certain that it does.

'We've always been interested in producing photographers of the highest standard who will go and become leaders

in the world of photography,' he says. 'We'd strongly argue that to be the best you have to be technically very good, but also you have to be a critical practitioner – someone who can really think their way through the whole approach to an assignment.'

At Newport, state-of-the-art digital suites with high-quality printing facilities support the development of technical skills. Students also have the option of using traditional printing methods, with the university maintaining one of the biggest wet darkrooms available in a UK educational establishment, equipped with more than 80 enlargers.

Paul says that Newport also scores highly in the quality of its teaching staff. 'We're rich in that respect, because the people we have working with us, including Paul Reas, Ken Grant and Peter Bobby, are at the top of their game and still producing their own work, either commercially or in the cultural spheres,' he says. 'They offer students their

Above: Two images from a series by David Barnes, who is undertaking a PhD at Newport

Below left: Photographers Daniel Meadows and Sue Packer with students, 1980s

Below centre and right: Two images from the Newport Project by documentary students in the '80s

technical expertise and also the practical guidance of an experienced professional.'

The permanent teaching staff members are supplemented by occasional lecturers, including visiting professors such as Martin Parr and Paul Seawright.

The university's staff members offer invaluable expertise and critical input into students' work and the development of their ideas. However, the fact that staff are all involved in photography on a practical level means they can offer students access to professional networks, which can help them find work after graduation.

Paul cites the example of British-Swedish documentary photographer Anastasia Taylor-Lind. 'Anastasia is now a member of the prestigious photo agency VII and doing wonderful work, but she's developed her way to that situation through the network



IMAGE COURTESY OF NEWPORT UNIVERSITY



IMAGE COURTESY OF NEWPORT UNIVERSITY

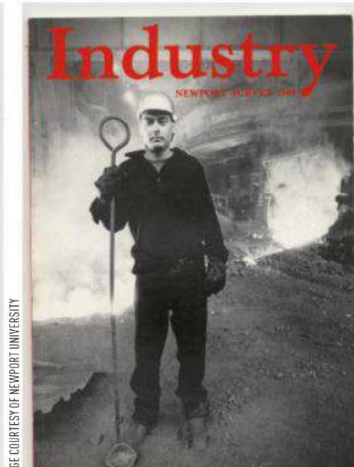


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LOCAL HERO

Magnum's David Hurn talks about founding the Documentary Photography course at Newport in 1973

'IN 1973, I had been a Magnum photographer for eight years and was living in London. However, the cost of living was extraordinary and I was forced, financially, to do work I didn't really want to do. I decided that if I didn't mind not being famous, I could go to live in Wales for about a third of the price and therefore be able to do whatever I wanted to do.

'When I got back to Wales, I was contacted by the Welsh Arts Council and given a small grant to do a series of pictures in Wales. Afterwards, Peter Jones from the Welsh Arts Council asked me if I could run a photography course in Wales. I felt the only way it could be done was to run a course that was entirely focused on students getting a job at the end of it.

'Peter spoke to the head of Gwent College of Higher Education in Newport and I discussed ideas with Ian Berry at Magnum and Sir Tom Hopkinson, the former Editor of *Picture Post*, who was the head of the journalism school at Cardiff.

'I went back to Newport and suggested running a course on documentary photography. The initial idea was to look at photographers' contact sheets, and great photographs, and discuss why they were great. Then we'd send people out to try to emulate their way of working. The college said, if we employ you for a year, will you set up this school? I did it, thinking it would only be for a year.

'Initially, I resisted making it a course with qualifications. Photographers don't need qualifications; if you go to the editor of *The Sunday Times*, he doesn't ask for qualifications – he wants to see your pictures and to find out whether you know what a story is and how to put one together.

'We made it a TOPS (Training and Opportunities) Course, a government initiative in which people who were already in jobs could switch professions and get a grant to re-train, while making it clear

that it was purely a course on documentary work.

'To my total amazement, we were inundated by people who wanted to be photographers. They didn't want to read or philosophise about photography – they wanted to go out and earn their living as photographers.

'It became successful because all the people I brought in to teach on what later became a diploma course were practising professionals. They knew all the practical things a photographer needs to know, like how to bribe someone to get past customs in Nigeria, or whether you needed to wear a hat if you go into a mosque – the kind of information that was never formally taught.

'Our students got that kind of information all the time, as well as lectures on planning and structuring stories, captioning photographs and cost analysis.

'Even though I'd initially said I'd only do the course for a year, I ended up running it from 1973–1989. At that point I got out and returned to concentrating on my own photography. There's a side of me that slightly regrets the time that I didn't shoot pictures, although in my time off I did a lot of work for my book on Wales, *Land of My Father*.

'At the same time, teaching on the course was very fulfilling because it really was a one-to-one thing [see David in the picture above, centre, with students]. Now I see all these guys I taught doing so well, and it warms my heart to think they are making a living that they wouldn't have made if they hadn't come on the course. They're not only making a living, but also doing it at the standard that we were trying to push them to achieve.

'They're very generous and they keep contact with me and send me letters, which is lovely. Obviously, I'm very proud of that.'

David Hurn was talking to David Clark

she set up when she was with us,' he says.

Paul is careful to point out that the competitive nature of photography, together with rapidly changing work patterns, means that not all Newport's photography students ultimately find work as photographers.

'Most people end up working in the creative industries,' he says, 'but due to the nature of those industries, jobs in photography are few and far between. In the previous generation, industrial and commercial companies might have had photography departments of 10–15 people. They don't exist any more.

'The majority of work is freelance, so we try to prepare those who are very clearly going to be photographers with the skills for freelancing,' he continues. 'The question facing today's photographers is not just about thinking critically or being technically excellent; it's about running a business and that's an important aspect of the courses at Newport.'

Paul argues that a degree in photography is not just about the qualification; it provides students with a range of transferable skills that are useful in a range of occupations in an increasingly visual world. 'The degree is not the most important thing,' he says. 'The most important thing is that students develop skills and a portfolio and the ability to communicate. It's the process of education that's the critical part, not the end result.' **AP**

Newport's Photography Alumni Exhibition, showcasing work by former students, is on display at the Wall Gallery in Newport's City Campus, Usk Way, Newport NP20 2BP, until 11 January 2013. Tel: 01633 430 088. www.newport.ac.uk

Amateur Photographer's... ICONS OF PHOTOGRAPHY

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St Paul's Survives

by Herbert Mason

Herbert Mason's photograph, shot during a night of heavy German bombing in December 1940, became the defining image of the Blitz, writes **David Clark**

THE GERMAN Luftwaffe's bombardment of Britain in 1940–41, known as the Blitz, began on 7 September 1940 and ended on 16 May 1941. During this period of the Second World War, the Germans targeted around 16 cities, ports and industrial centres around the UK, including Coventry, Liverpool and Sheffield, and heavy damage was inflicted.

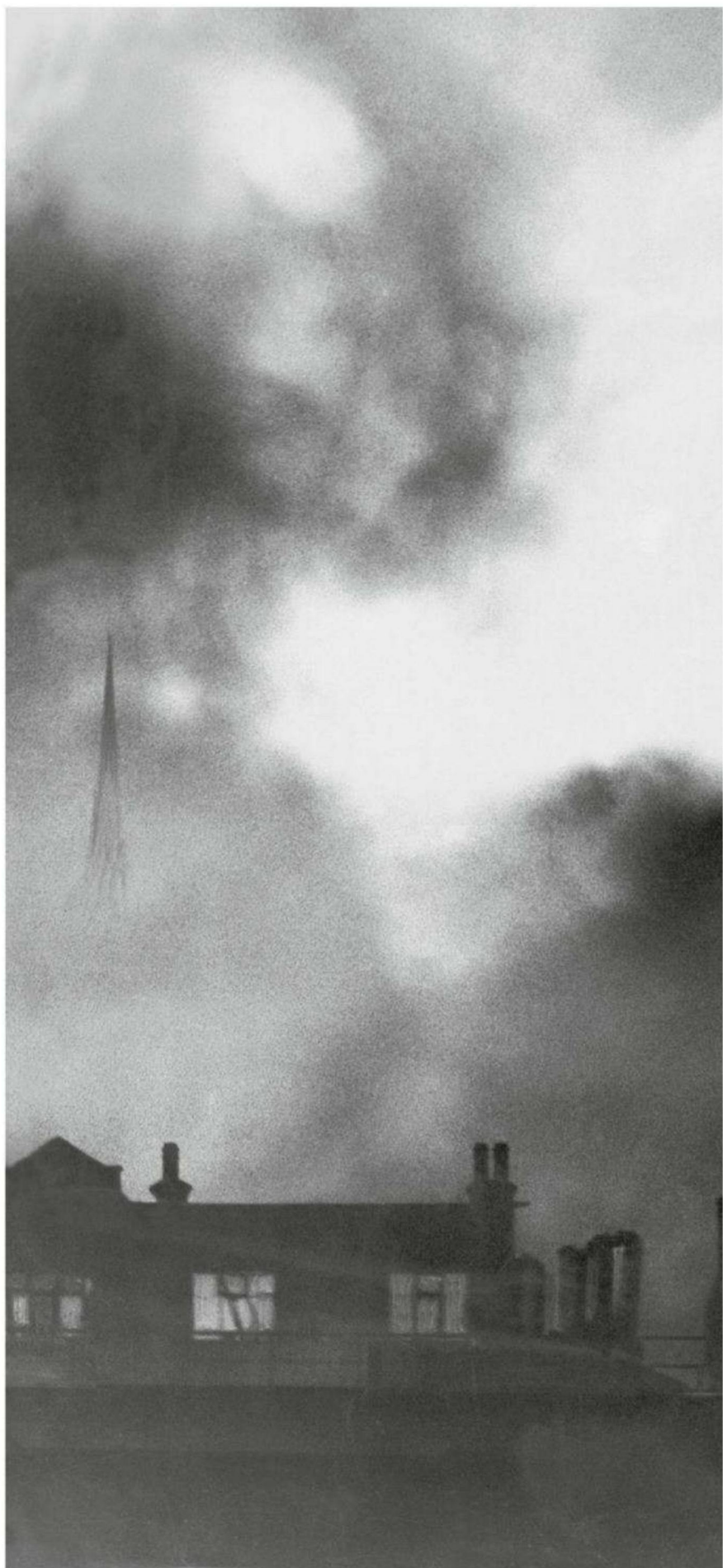
The most sustained heavy bombing, however, was reserved for London. The Luftwaffe rained bombs on the capital 71 times, which included 57 consecutive nights of attacks.

The most ferocious bombing raids took place on the night of 29 December 1940, when German planes destroyed hundreds of buildings in the City of London. During the raid, 120 tons of high explosives were dropped, as well as 22,000 incendiary bombs. Those people who witnessed the attacks said the fires that lit up the night sky were both spectacular and appalling.

The American journalist Ernie Pyle vividly described the scene he witnessed that night from a high balcony overlooking the city. 'Into the dark shadowed spaces below us, while we watched, whole batches of incendiary bombs fell,' he wrote. 'We saw two dozen go off in two seconds. They flashed terrifically, then quickly simmered down to pin points of dazzling white, burning ferociously...'

'The greatest of all the fires was directly in front of us. Flames

Herbert Mason's photograph of St Paul's Cathedral was taken on 29 December 1940, but did not appear in the *Daily Mail* until 31 December as government censors debated whether it should be published





© DAILY MAIL

seemed to whip hundreds of feet into the air. Pinkish-white smoke ballooned upward in a great cloud, and out of this cloud there gradually took shape – so faintly at first that we weren't sure we saw correctly – the gigantic dome of St Paul's Cathedral.

'St Paul's was surrounded by fire, but it came through. It stood there in its enormous proportions – growing slowly clearer and clearer, the way objects take shape at dawn. It was like a picture of some miraculous figure that appears before peace-hungry soldiers on a battlefield.'

Another man witnessing the aerial strikes on London that night and looking towards St Paul's was 37-year-old Herbert Mason. He had trained in his father's photography business in Great Yarmouth, Norfolk, and worked his way up to be the chief photographer on the *Daily Mail*. That night, he was on fire patrol on the roof of the *Mail's* building in Carmelite Street and looking towards the cathedral, which was less than half a mile away.

Mason had his camera with him and observed the unfolding scene as dark smoke swirled around the burning city. 'I focused at intervals as the great dome loomed up through the smoke,' he was later quoted as saying. 'The glare of many fires and sweeping clouds of smoke kept hiding the shape. Then a wind sprang up. Suddenly, the shining cross, dome and towers stood out like a symbol in the inferno. The scene was unbelievable. In that moment or two, I released my shutter.'

His photograph is remarkable: clouds of dark smoke filled the picture, with silhouettes of bomb-damaged buildings in the foreground, while St Paul's stood out in the background. Mason had waited until just the right moment, when the smoke from nearby fires had parted, to frame the cathedral against a backdrop of white clouds.

Prime Minister Winston Churchill realised that the cathedral's destruction would be a serious blow to British morale and that night directed all local fire-fighting resources to give special attention to saving St Paul's. As many as 29 incendiary bombs fell on, or close to, the cathedral, but were put out by volunteer firefighters. One incendiary bomb hit the roof and lodged in its timbers, but simply burned through and fell to the floor where it was smothered.

Other local buildings were not so fortunate: the Guildhall was severely damaged, Paternoster Row and eight churches designed by Sir Christopher Wren were destroyed, and many railway stations and hospitals were hit. More than 160 people were killed, including 16 firemen.

In the aftermath of the night of 29 December, there was some debate among government censors over whether Mason's photograph should be published. It wasn't until 31 December that it finally appeared in the *Daily Mail*. It was cropped to reduce the number and prominence of the damaged buildings in the foreground.

The image took up a large chunk of the front page, while above it ran the headline



© DAILY MAIL

War's Greatest Picture: St Paul's Stands Unharmed in the Midst of the Burning City. The paper went on to describe it as 'a picture that all Britain will cherish – for it symbolises the steadiness of London's stand against the enemy: the firmness of Right against Wrong.'

The picture's significance was interpreted differently in the German press, which used it to demonstrate the effectiveness of the Luftwaffe's intensive bombing campaign. The front cover of the *Berliner Illustrierte Zeitung* on 23 January 1941 showed Mason's picture with the triumphant headline *The City of London Burns!*

Many more images were shot during the Blitz that showed blazing buildings, heroic firefighters and the rubble left in the aftermath of bombing raids. However, Mason's photograph stands out as the definitive image of the Blitz because it goes beyond recording events to achieve a powerfully symbolic, almost painterly quality.

No matter how the Germans interpreted the image, the British were in no doubt that its depiction of the survival of St Paul's Cathedral, despite the sustained bombing, was a boost to morale in otherwise dark days for the nation. **AP**

BOOKS AND WEBSITES

Books: More news images of London during the Blitz can be seen in *The Blitz: An Illustrated History* by Gavin Mortimer. For detailed historical background, see Juliet Gardiner's book *The Blitz: The British Under Attack* (published by Harper Press).

Websites: Dramatic film footage of the Blitz can be seen on www.youtube.com. Prints of Mason's photograph can be bought from the *Daily Mail's* picture website at www.mailpictures.newsprints.co.uk.

Herbert Mason, photographed in 1954

Events of 1940

18 March

German chancellor Adolf Hitler and Italian leader Benito Mussolini agree to form a military alliance against France and the UK

9 April

Denmark and Norway are invaded by Germany

10 May

German troops invade France and the Low Countries. Battles begin in the Netherlands and Belgium. Prime Minister Neville Chamberlain resigns and is succeeded by Winston Churchill

26 May

Beginning of the evacuation of Allied forces from Dunkirk in France. By the end of the operation on 4 June, more than 300,000 troops were evacuated

14 June

Paris is occupied by German forces

10 July

Beginning of the Battle of Britain, in which the German Air Force tries to gain air superiority over the RAF

7 September

The German bombardment of the UK, known as the Blitz, begins. London is bombed for 57 consecutive nights. More than 40,000 civilians are killed and over a million houses in London are destroyed or damaged

14 November

Over 500 German Air Force bombers attack Coventry, destroying most of the city's buildings and killing 568 civilians

16 November

The RAF bombs Hamburg in Germany in response to the German attack on Coventry

12 December

German air raids inflict major damage on Sheffield

29 December

The Luftwaffe carries out one of its most destructive bombing raids on London

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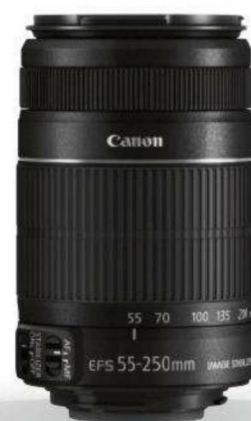
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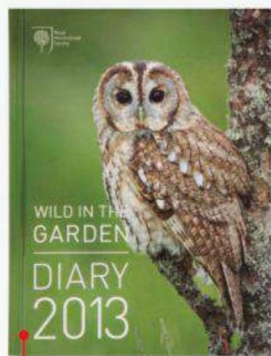
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Calendars and diaries

Anyone looking for a photography-based calendar or diary for 2013 will be spoilt for choice. **Jon Stapley** takes a look at some of the best on the market



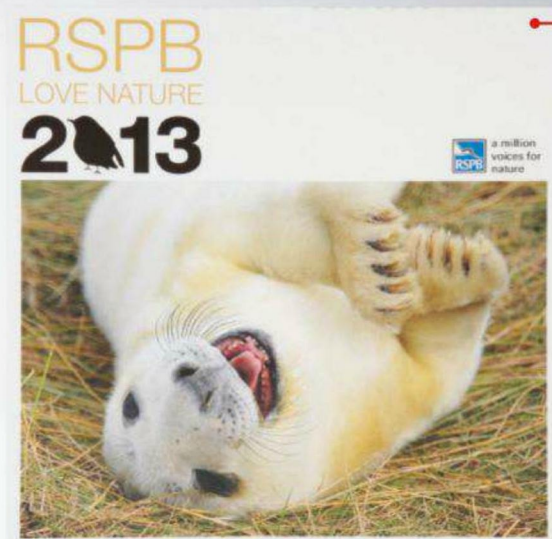
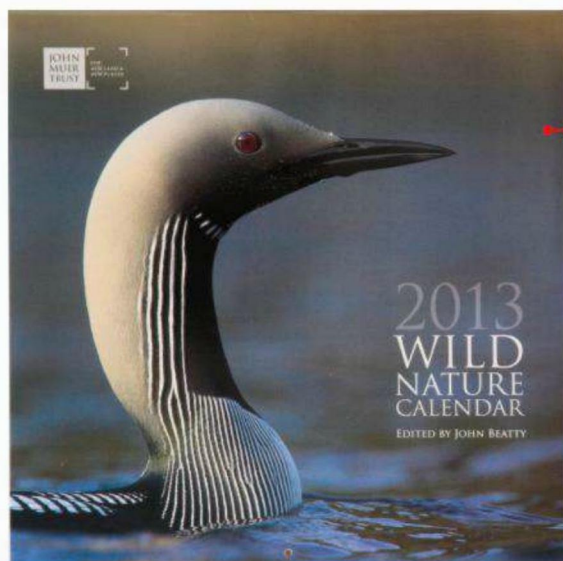
Wild in the Garden diary

This handy diary from the Royal Horticultural Society features month-by-month advice on how to make a garden welcoming to wildlife, along with some great photographs. Frances Lincoln, 23x17cm, **£13.99**



New Internationalist People diary

This pocket-sized diary features colour portraits of people from around the world. Small but durable. New Internationalist, 15.5x12cm, **£9.95**

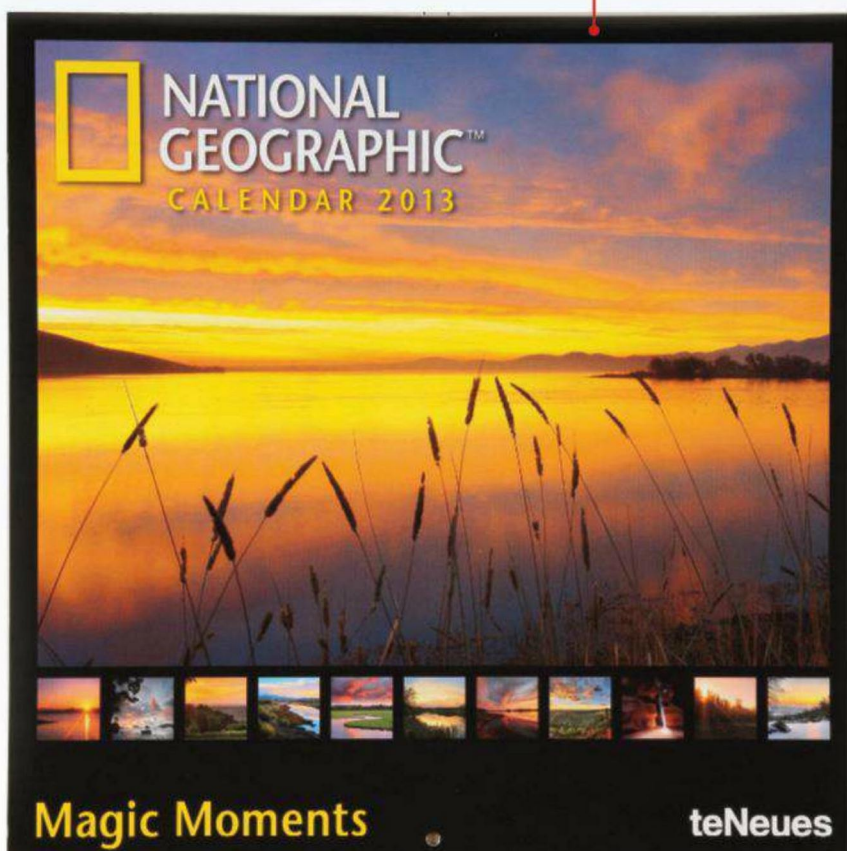


RSPB Love Nature

The 12 winning images from the RSPB's Love Nature competition have been collected for this calendar, and their top quality make it a worthy buy for wildlife lovers. RSPB, 30x30cm **£7.99**

National Geographic

The sun rises and sets in some of the planet's most picturesque locations for this calendar, which also gives illuminating captions for each of its images. teNeues, 30x30cm **£9.99**

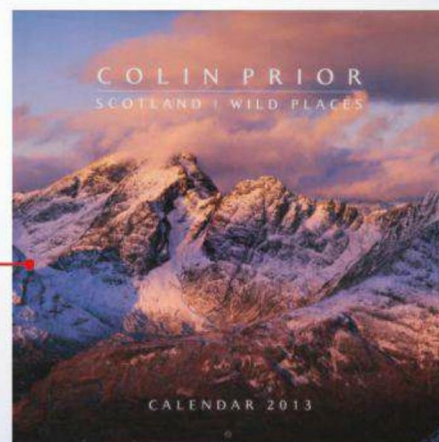


Wild Nature Calendar

The John Muir Trust, a UK charity dedicated to the protection of wild lands, has brought together the work of several photographers for this calendar, featuring charming wildlife portraits and some superb landscapes. Northern Light Publishing, 30x30cm, **£11.50**

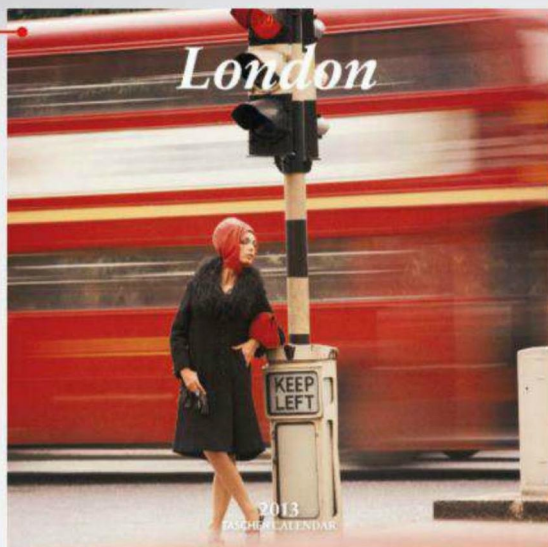
Colin Prior's Scotland: Wild Places

Respected photographer Colin Prior has captured some of Scotland's most stunning landscapes for this resplendent calendar. Colin Prior, 30x30cm, **£9.99**



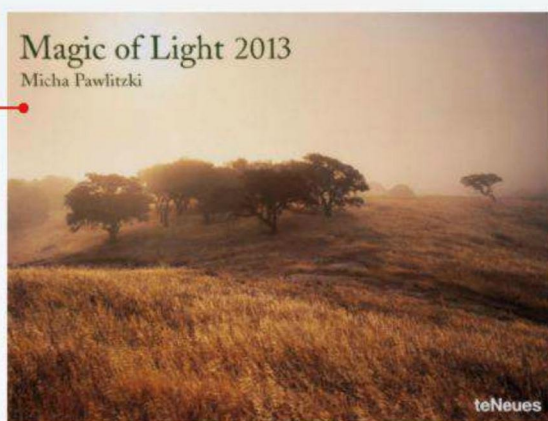
London

Featuring large reproductions of old photographs, this calendar provides 12 memorable images that show off London as it was
Taschen, 30x30cm, **£9.99**



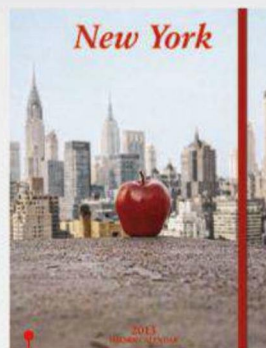
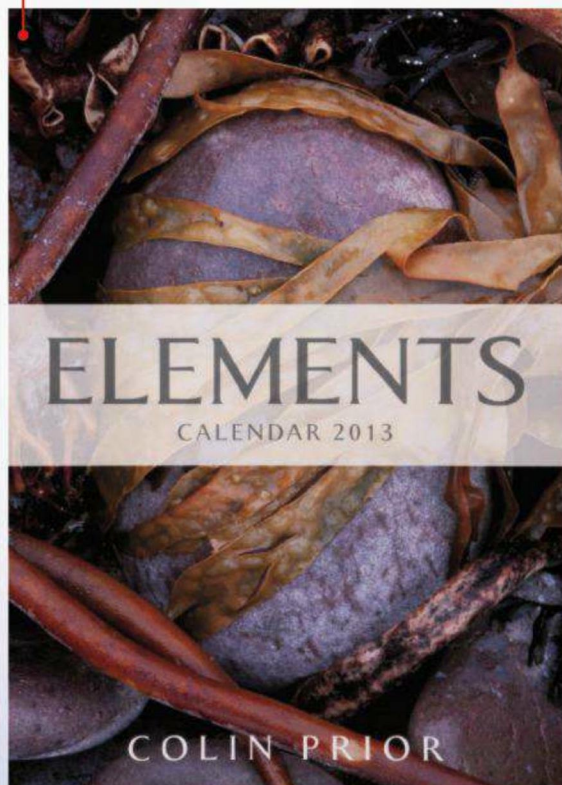
Magic of Light: Micha Pawlitzki

The production quality of this large calendar is absolutely top-notch, and the images from landscape photographer Micha Pawlitzki are excellent
teNeues, 50x39cm, **£24.99**



Elements: Colin Prior

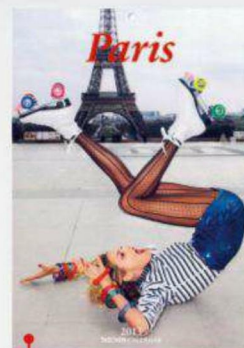
Another splendid calendar from Colin Prior, this time getting up close and personal with nature. The large high-quality images allow for appreciation of the smallest details
Colin Prior, 42x29.7cm, **£10.99**



New York diary

A great gift for Big Apple aficionados, this useful diary features plenty of writing space in addition to a number of fascinating images from the world's busiest city

Taschen, 22.1x17.5cm, **£11.99**

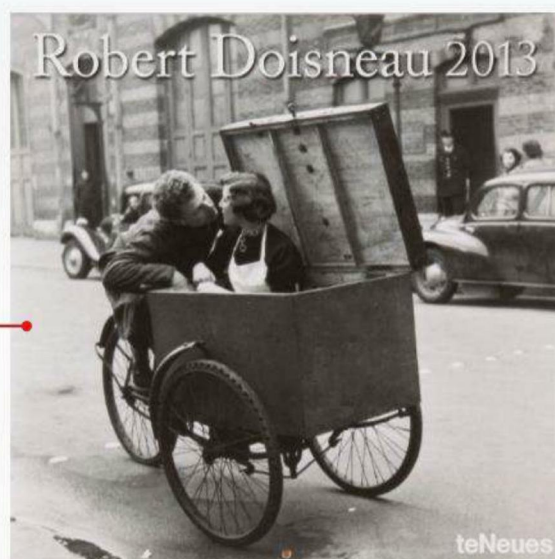


Paris diary

The best choice for Francophiles, one of the highlights of this diary is seeing la Tour Eiffel throughout multiple stages of its construction
Taschen, 22.1x17.5cm, **£11.99**

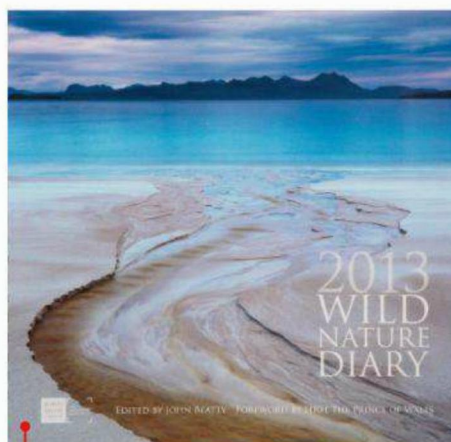
Robert Doisneau

The legacy of famed French photojournalist Robert Doisneau lives on with this fantastic selection of his b&w images, depicting the streets of Paris in a bygone era
teNeues, 30x30cm, **£9.99**



Vogue diary

The Vogue diary returns for another year. Although one can't help but wish for a few more images, the production is pure class
teNeues, 17.3x22.4cm, **£10.99**



Wild Nature diary

This diary from the John Muir Trust features a wildlife image for every week, with informative captions for each one. Great for nature lovers
Northern Light Publishing, 20.5x19.2cm, **£14.99**

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An excellent-value variable ND filter with respectable performance
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AP 27/10/2012

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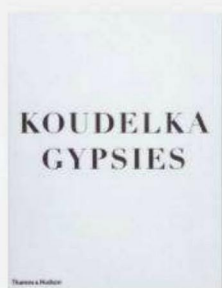
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Best photo books of 2012

This year saw the release of an abundance of great photography books. **Oliver Atwell** looks at six of the best



Koudelka Gypsies

Thames & Hudson
£48

Once in a while, a collection of images appears from a major photographer that is so powerful it almost beggars belief that you haven't seen it before. Koudelka's images of Eastern European gypsies, taken between 1962 and 1971, are infected with such a humanity that it can be almost overwhelming at first to attempt to absorb it all. The stark monochrome images, beautifully reproduced here, are the kind that stay in the mind's eye for a long time.



Magnum Revolution

Prestel
£35

Magnum has always been on the frontline of photojournalism and this excellent book reminds us all why the agency is still considered such a force in photography. The pages are littered with powerful and iconic images, ranging from 1956 right up to the present day. All have one thing in common: they communicate the idea of uprising and revolution. The photographs are at once inspiring and moving, making this a vital collector's piece for any bookshelf.



Richmond Park

Antique Collectors Club
£25

When we first interviewed amateur wildlife photographer Alex Saberi back in July 2011, it was clear that he was a photographer with his own distinct style and vision. Alex's ethereal, fairy-tale-like images are a real wonder. His grasp of light, location and atmosphere make these photographs ones that border on the unique. Richmond Park is an oft-photographed location, but Alex has succeeded in drawing out elements of the area that have somehow managed to evade many an image-maker before him. And that's a sign of a seriously good photographer.



Sea Change

Kehrer Verlag
£30

Right from the first pair of images, it is clear that this will be no ordinary tour of Britain's beaches, shores and estuaries. Michael Marten's images (more specifically diptychs) show every location in low tide and high tide. The point? To demonstrate that the landscapes we take for granted are ever-shifting interplays of light and composition. An area that at one point is a dull, flat wasteland is just a few hours later a beautiful golden landscape. Two moments in time reveal two states of nature. A genuinely fascinating take on the landscape photography genre.



Beautiful Britain

Prestel
£24.99

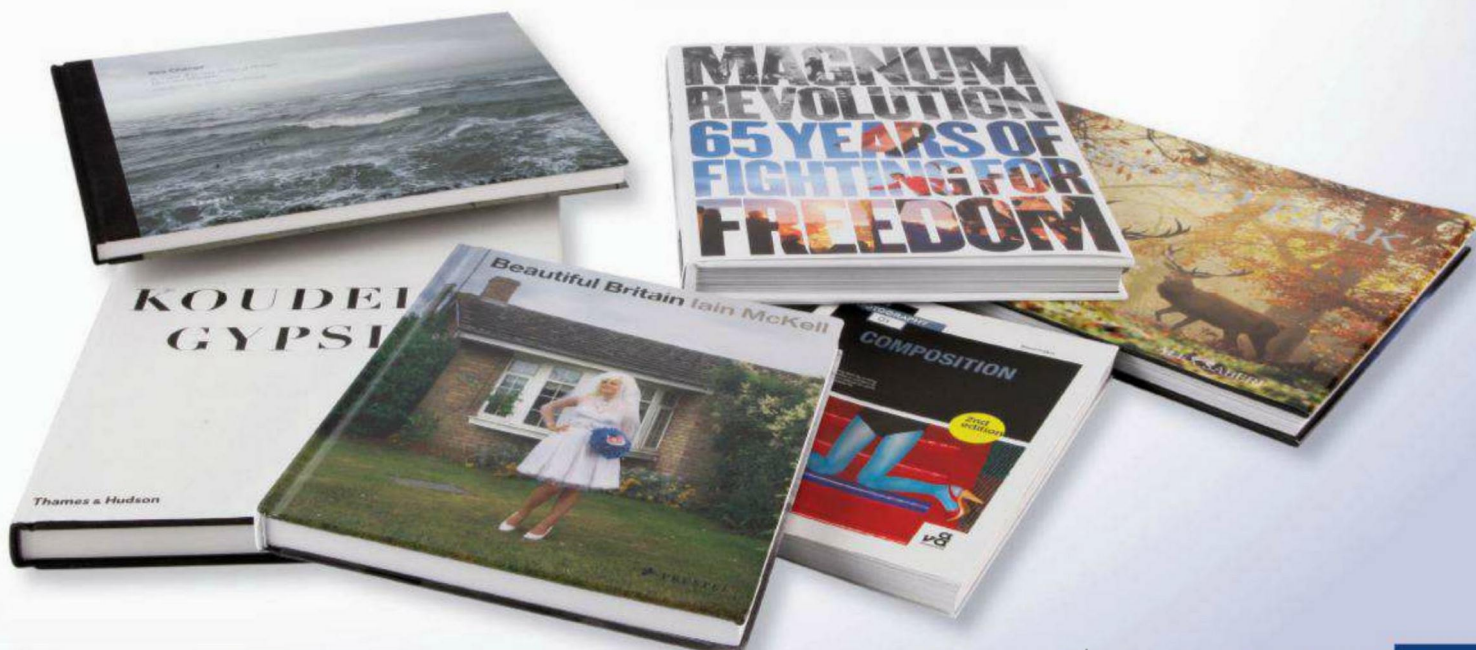
Human life is an event full of idiosyncrasies and absurdities, and some would argue that the British are experts when it comes to laying it on heavy with eccentricities. Iain McKell's fantastically funny and, at times, moving book sees the fearless photographer absorbing himself in the tribes and scenes that met him every step of the way on his journey to document this strange island. It's clear that Iain's project is one driven by love and empathy, and that's what makes it all the more compelling. Easily one of the best books of 2012.



Composition

AVA Publishing
£23.50

Composition is one of those topics that has surely been done to death. But in the hands of David Präkel, the subject expands its scope in new and fascinating directions. Präkel's engaging and knowledgeable text sits perfectly alongside the consistently beautiful imagery. The fairest comparison would be to place this book alongside any of Michael Freeman's equally vital publications, and that is high praise indeed. If you're looking for a jolt of inspiration, this is the perfect book for you.



Top 10 accessories

Find out which photo accessories should be on your Christmas list this year. **Richard Sibley** rounds up the 10 best products we have reviewed in *Testbench* during 2012



Philips PicoPix PPX2480 pocket projector

Around £270

www.picopix.philips.com

Measuring just 105x105x31.5mm and weighing 270g, the Picopix PPX2480 portable projector offers a great way to share images. It produces bright, punchy colours, making it ideal for showing off work to small numbers of people. The projector uses an LED light source to save power, but maintains a good contrast ratio of 1,000:1. Although the 854x480-pixel resolution may not be the highest available, in very low light it is possible to project images up to 3m in size.

There are direct inputs available for Mini USB, HDMI (which enables live view camera output) and an SD memory card socket. Other adapters and leads are also included.

TESTED: AP 24 March RATING: 4 stars

Nik Software Snapseed

£2.99 Available for iOS (Android coming soon)

www.snapseed.com

Snapseed is one of the most powerful mobile photo-editing apps we have seen, bringing localised adjustments to images taken on a mobile phone or tablet. Using much of the same technology found in Nik's excellent Colour Efex desktop software, Snapseed can really transform a standard mobile-phone image. With colour



adjustments, sharpening, black & white filter effects, borders and a huge range of other image-editing tools. Snapseed is a must for the mobile-phone photographer.

TESTED: AP 7 July
RATING: 5 stars

Sony CLM-V55 LCD monitor

Around £398 www.sony.co.uk

Sony's Sin CLM-V55 screen has an 800x480-pixel resolution and is compatible with any camera that has an HDMI port. The screen comes with both Sony and standard hotshoe--mount adapters, and although primarily designed for a larger view when shooting video footage, it is also useful for photographers by offering an even larger view when composing images.

The bright screen is protected from unwanted glare and reflections thanks to a built-in hood that also protects the screen when not in use. A useful 'peaking' feature in the monitor can also help to preview focus, which should prove very useful for macro photographers.

TESTED: AP 11 February
RATING: 4 stars



Fotospeed Platinum Baryta inkjet paper

£22.99 (20 x A4 sheets)

www.fotospeed.com

Fotospeed's Platinum Baryta paper is one of the few baryta papers on the market that contains a layer of barium sulphate underneath the ink-receiving layer, so it is as close to a traditional photographic paper as you are likely to get. It has a weight of 300gsm, and has the familiar smell of traditional darkroom paper. With a subtle gloss finish, the surface of the paper limits reflections and resists fingermarks well, while its slightly off-white colour produces a subtle warm tone. The resulting prints are excellent, with a great tonal range, deep blacks and fine details.

TESTED: AP 25 August RATING: 5 stars

Benro C1182T Flat Traveller 2 tripod kit

Around £400 www.kenro.co.uk

With waterproof rubber locks on its legs and the option to use it as a monopod, the Benro C1182T Flat Traveller 2 is a versatile travel tripod. Its lightweight carbon-fibre legs have a maximum height of 166.5cm, but what is most unusual is that the legs sit parallel with each other when folded, making it flat. This potentially makes it easier to transport and store the tripod when not in use.

We found that the carbon-fibre legs and BO ball head easily supported a Nikon D800 with 24–70mm f/2.8 lens, and Benro claims that the tripod can support a weight of up to 8kg. Overall, this is a good lightweight travel tripod.

TESTED: AP 14 July
RATING: 4 stars



SRB Griturn ND Fader

From £29.95 www.srb-griturn

By using two polarising filters, the SRB Griturn ND Fader becomes an adjustable ND filter with a light-reduction range of 2–8EV. The filter is available in nine different sizes, ranging from 46–77mm. If you want to try your hand at long-exposure shots of skies or water, or you simply want to use large apertures in bright light, then at just £29.95 the ND Fader is very competitively priced.

TESTED: AP 27 October
RATING: 4 stars



Vanguard BBH-200 ball head

Around £170

www.vanguardworld.co.uk

The stripped-down design of the Vanguard BBH-200 ball head is light and compact, and uses an Arca-Swiss-type quick-release-plate system. It has a maximum load capacity of 20kg and weighs just 530g. However, the standout feature of the head is the Rapid Level System, which, when activated, allows the head to be positioned at a precise 0° or 90° angle quickly and accurately. When combined with the vertical and horizontal bubble levels in the head, the Rapid Level System means there is no excuse for not having a straight and well-supported camera.

TESTED: AP 25 February
RATING: 5 stars

Kata Revolver-8 PL backpack

www.kata-bags.com **Around £230**

The Kata Revolver-8 PL backpack has a unique revolving wheel in the centre of its main compartment. The centre of the wheel is divided into six sections that allow different cameras and lenses to be stored securely. Opening the side of the back provides access to this compartment, and turning the wheel means that all the equipment is accessible. It is a very neat solution that should save a lot of time digging around in a bag hunting for the right lens.

TESTED: AP 1 September RATING: 4 stars



ioShutter shutter-release cable

www.io shutter.com **Around £60**

Available for Nikon, Canon, Hasselblad, Pentax and Samsung, the ioShutter shutter-release cable turns Apple iPads, iPods or iPhones into a remote release for your camera. Simply download the free app and you can then use the on-screen button to trigger the camera via the cable. The app also allows you to set a timed release, and acts as an intervalometer for shooting a time-lapse sequence, or sets a time for a bulb exposure. The app and device allow the camera to be triggered by sound or even by movement of an iPhone or iPad. A useful tool for Apple devotees.

TESTED: AP 30 June RATING: 4 stars



Olympus 15mm f/8 Body Cap Lens

Around £70

www.olympus.co.uk

At just 9mm thick, the Olympus 15mm f/8 Body Cap lens is a superb companion for Olympus Pen E-PM2 and E-PL5 cameras, or any of their predecessors. The tiny lens can be left on the camera, acting as a body cap, but with only a 30cm or infinity focus setting and a fixed f/8 aperture, the lens is quickly ready for shooting should an opportunity present itself. Although lacking a little sharpness at its edges, it is good in the centre, and at only £60 is a must buy for micro four thirds users.

TESTED: AP 3 November
RATING: 5 stars

Christmas gift guide

If you're stuck for Christmas gift ideas, **Richard Sibley** has some great suggestions, from the latest cutting-edge technology to more traditional photographic accessories. We've got something here for everyone



NIKON COOLPIX S800C

www.nikon.co.uk around £315

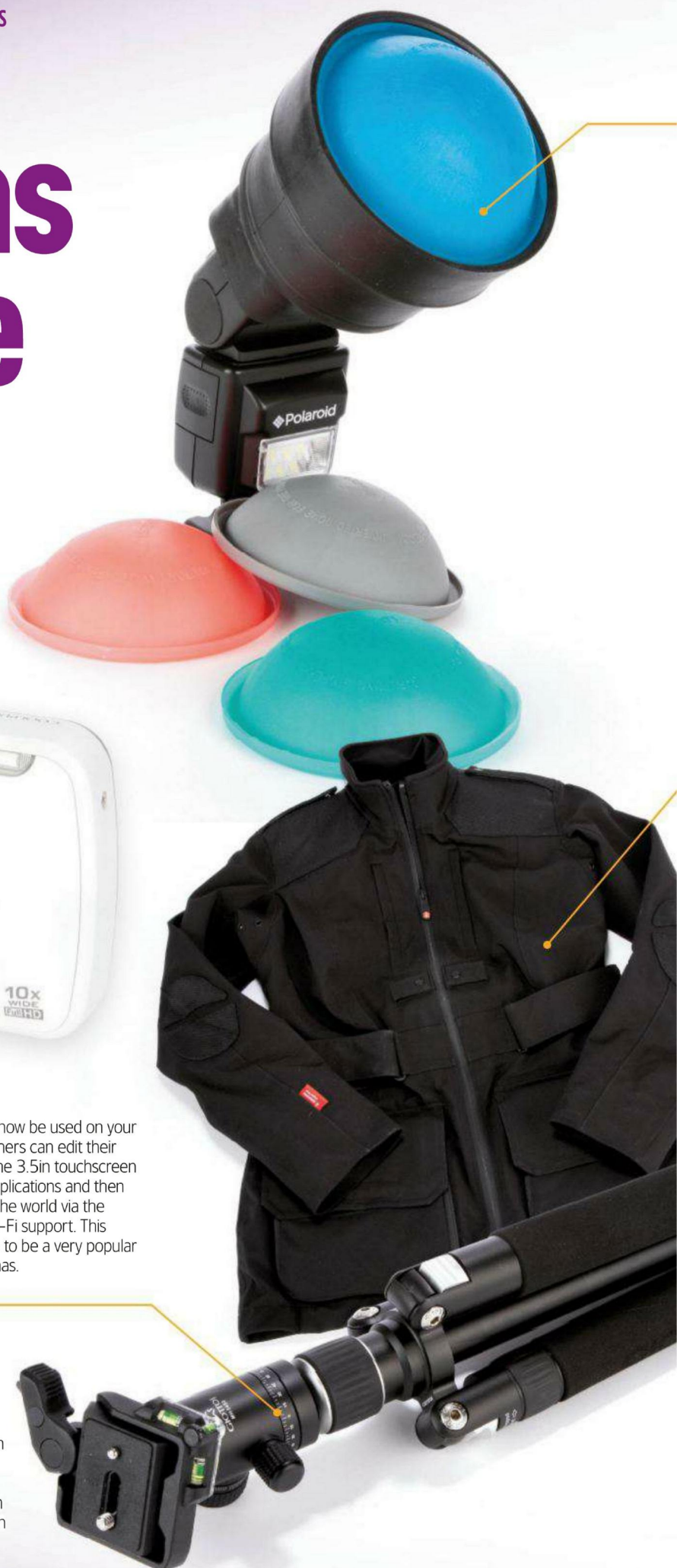
Released just months ago, the Nikon Coolpix S800c has a 16-million-pixel sensor and a 10x optical zoom, but it's main claim to fame is that it was the world's first camera to feature an Android operating system – the same as that found on many smartphones. This means all the applications you are used to having

on your phone can now be used on your camera. Photographers can edit their images quickly on the 3.5in touchscreen using a variety of applications and then send them around the world via the S800c's built-in Wi-Fi support. This model should prove to be a very popular present this Christmas.

GIOTTOS VITRUVIAN VGRN8255 CARBON-FIBRE TRIPOD

www.giottos-tripods.co.uk Around £270

In our travel tripod buyers' guide in AP 24 March, the Giottos Vitruvian VGRN8255 scored an impressive five stars. With the MH5400 head attached, the folded tripod is just 40cm long, but its five-section carbon-fibre legs and centre column extend this height to a maximum of 165cm. Each of the legs has foam padding, which is a blessing when working in cold conditions. The tripod's size, combined with its 1.38kg weight, make it an excellent travel tripod, whatever the weather.



GARY FONG LIGHTSPHERE COLOURED DOME KIT

www.calumetphoto.co.uk £25

Part of the Gary Fong Lightsphere range of flash modifiers, the red, green and blue coloured domes simply slot into a Gary Fong Lightsphere (available separately for around £65), altering the colour of the flash output. This makes them a great option for adding a splash of colour to a neutral background, or for using as a backlight for a portrait. Unlike a conventional gel filter, the domes are made of a durable plastic, and can even be washed if they get dirty so they should last a lifetime.

MANFROTTO PRO FIELD JACKET

www.manfrotto.co.uk
Around £250

The Manfrotto Pro Field Jacket is designed to be waterproof, windproof, but ultimately flexible enough to allow a photographer to keep shooting in comfort, whatever the weather. There are number of large, easily accessible pockets, both on the exterior and interior of the jacket to store accessories, lenses and even spare camera bodies. If you only have a small array of items, the jacket can actually save you from having to carry a camera bag, although if you do, rubber-padded shoulders and popper-button epaulettes will help to prevent the bag or strap from slipping off your shoulders. The Pro Field Jacket is a must for any keen outdoor photographer, and it is available in a range of sizes for both men and women.

KENKO LENS2SCOPE SPOTTING ADAPTER

www.intro2020.co.uk around £100



Kenko's ingenious Lens2Scope turns a standard photographic lens into a spotting scope. The five-elements-in-three-groups arrangement in the adapter gives a 1/10x optical conversion, meaning that a 70-200mm lens becomes a 7-20x spotting scope. Available in Nikon, Canon, Sony and Pentax mounts, the Lens2Scope is a very useful accessory for wildlife photographers looking to save both space and weight in their camera bags.

MANFROTTO KLYP

www.manfrotto.com
from £24.95

The new Manfrotto Klyp is a case for the iPhone 4/4S with attachments that can be clipped onto one of four positions on the case. Two attachments are provided in the Klyp kit, one that provides a tripod mount and the other a hotshoe attachment. Different Klyp kits are available, but the one shown here features a Manfrotto Pocket table tripod and ML120 LED light, and is priced £74.95. The case and Klyp snap-on adapters costs just £24.95. For anyone who enjoys iPhone photography or shooting video, the Klyp is a great product.



SANDISK EYE-FI SD CARD

www.sandisk.co.uk from around £40

SanDisk's new wireless memory cards use the Eye-Fi technology that has been around for the past few years. Available in 4GB and 8GB (around £45) capacities, the cards allow direct transfer of images from a camera to a smartphone or tablet device. When the card has been set up to work with a Wi-Fi network, images can also be transferred to a computer or uploaded to a social network site. Many cameras are compatible with Eye-Fi cards, so if you want the Wi-Fi functionality of the very latest cameras, but aren't ready to upgrade, then these SanDisk Eye-Fi SD cards may be the perfect compromise.



DOMKE F-831 SMALL PHOTO COURIER BAG

www.domkebags.co.uk from £109

The Domke F-831 bag has a very simple and traditional-looking design for those who want protection as well as a hint of style. The bag has one large compartment, which can be fitted with dividers to create custom-fit sections depending on your needs. The bag will store up to an enthusiast-sized DSLR with lens attached, plus an extra lens, while

a zipped pocket on the front flap can hold smaller items. This flap is secured with Velcro, which can be silenced with covers if you are shooting in a quiet location. It comes in black canvas and Rugged Wear waxed-canvas (shown here, priced £120). For city breaks, weekends away or everyday use, the Domke F-831 is an excellent choice.





LEICA X2 EDITION PAUL SMITH

www.leica-camera.com £2,000

Based on the Leica X2, with its 16.2-million-pixel, APS-C-sized sensor, this limited-edition version has been created by British fashion designer Paul Smith. Limited to 1,500 cameras, the X2 has been given a makeover, with a bright orange top-plate, vivid yellow bottom plate and a racing green cowhide leather finish on the body. A hand-drawn Paul Smith sketch of a light bulb has been engraved on the camera's pop-up flash, and each camera has its own limited-edition serial number and fitted taupe leather case and strap. Costing *only* £500 more than the standard Leica X2, the Paul Smith version is actually quite reasonably priced for a limited-edition Leica, and definitely one for Leica collectors to keep an eye on.



WACOM INTUOS5 MEDIUM

www.wacom.com around £230

Wacom's latest Intuos5 graphics tablets allow for more precise control over image editing than ever before. Using the supplied stylus, performing localised adjustments to images becomes natural, as if you are actually painting on to the on-screen image. However, the latest tablets also allow

for hand gestures to be used, just like on a touchscreen phone. This makes it quicker than ever before to scroll through images, or to zoom in and out. Even better is the optional wireless accessory that frees the Intuos5 from needing a USB connection. A superb tool for any enthusiast photographer.



LUMI INKODYE TRICOLOR KIT

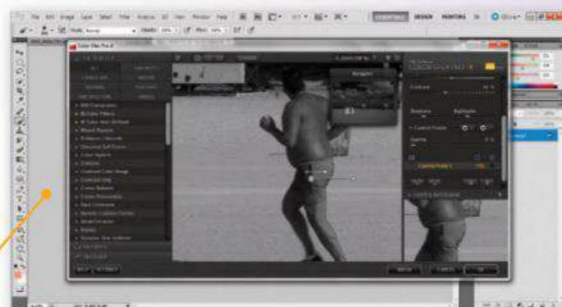
www.firstcall-photographic.co.uk £22.99

The Inkodye kit contains red, orange and blue light-sensitive inks. Simply coat a natural fabric, or even wood, with the coloured Inkodye, then place a negative on top of the coated material and leave in sunlight for 10–20mins to create a photographic print. Once exposed, the dye is fixed permanently and any unexposed dye simply washes off. It is a simple way to get younger photographers interested in traditional photography, while more experienced photographers can use it to make large one-off prints.

LASTOLITE TRIGRIP DIFFLECTOR

www.lastolite.com
from around £50

The TriGrip Difflector has the unique ability to both reflect and diffuse light in one single device. On one side is a fabric that diffuses light by approximately 2EV, while on the other side are reflective strips that can bounce light onto a subject. There are different reflective finishes available, with a choice of soft silver or soft gold depending on whether a neutral or warm reflection is required. Best of all, the TriGrip's handle makes it easy to hold, or it can be supported using one of Lastolite's TriGrip support stands. If you shoot portraits, the TriGrip Difflector is an excellent accessory.



NIK SOFTWARE COLOR EFEX PRO 4

www.niksoftware.com from around £72

Available in a Select version with 26 effects or a full version with 55 effects (around £144), Color Efex Pro 4 makes it extremely easy to change the look of your images. There is a huge selection of preset image styles, and each can be further tweaked. However, the excellent U Point Technology within Color Efex Pro 4 allows specific, localised adjustments, making it easy to adjust the highlights, shadows, brightness, contrast, colour hue and saturation of these parts. Landscape photographers should find the software especially useful.

Original

After filter effects

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Perhaps more well known for its range of optical glass filters, Tiffen is also behind the excellent DFX software, which was awarded five stars when we reviewed it in AP 6 October, and was praised for its excellent array of more than 125 digital effects. These range from simple black & white conversions and graduated filter effects, to more localised adjustments such as the Rays filter, which can create virtual streams of light pouring through windows. Available as either a standalone product or as a plug-in for Adobe Photoshop (\$199.95/£125), DFX can also be downloaded for a free 15-day trial.



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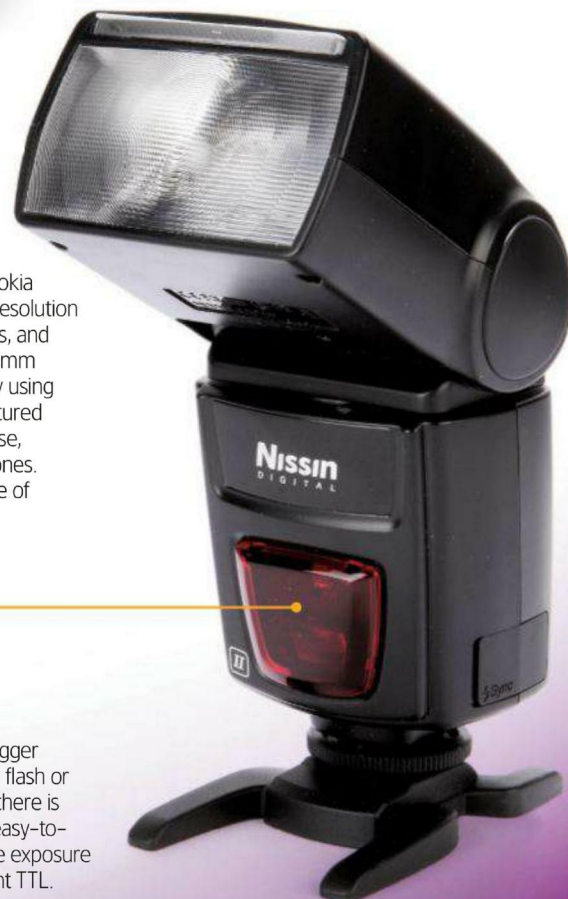
With a 41-million-pixel, 1/1.2in (13.33x10.67mm) sensor, the Nokia 808 PureView is the current king of camera phones. The high-resolution sensor is actually larger than that used in most compact cameras, and its 8mm f/2.4 lens provides the equivalent viewing angle of a 26mm optic on a full-frame camera. However, the clever part comes by using the 808's lower-resolution setting, which downsamples the captured 41-million-pixel image to 8 million pixels, helping to improve noise, colour and sharpness, especially compared to other camera phones. The 808 also has a LED flash, built-in ND filter and an ISO range of 50-1600. The phone uses a Nokia Symbian operating system, although it is rumoured the next generation will use Windows 8.

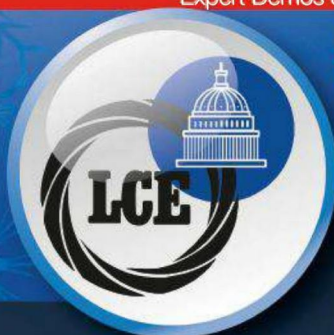
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If you are in the market for an affordable, dedicated flashgun, the Nissin Di622 Mark II is the answer. With a moderate guide number of 44m @ ISO 100, the flashgun is available in Sony, Nikon and Canon fits. It also has limited wireless shooting capabilities, with the ability to operate on Channel 1 Group A of any

proprietary system, which means you can trigger the flash wirelessly from another compatible flash or camera. To keep the cost of the flash down there is no LCD panel, but instead a very basic and easy-to-understand manual control. Alternatively, the exposure can be altered from the camera via intelligent TTL.





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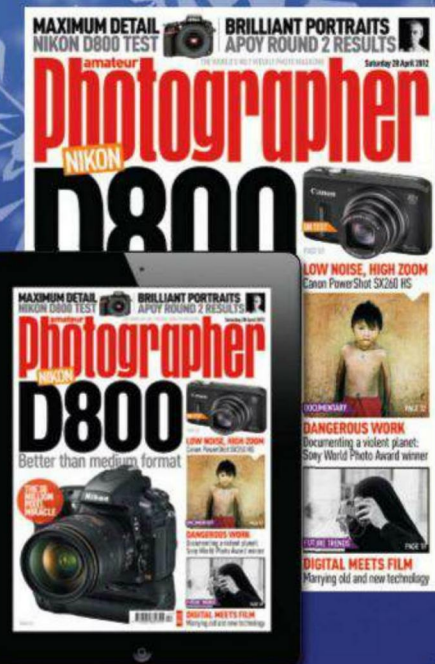
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Andrew Sydenham tests a 'go-anywhere' battery-operated wireless studio flash head

THE NICE Freedom Flash NFlash 480A has the look of a conventional studio monobloc flash head, but closer inspection reveals a substantial lithium-ion battery slotted into the top of the case and a built-in radio trigger. With no power pack or cables, this revolutionary light is perfect for outdoor work and very convenient as an extra light in studio set-ups.

BUILD AND HANDLING

The design of the 480A head is similar in layout and shape to a traditional studio monobloc, but with a threaded adapter where the usual stand mount would be. This accepts the grip handle for handholding, which gives the light its 'megaphone' appearance. A stand bracket is available with a built-in umbrella socket that attaches in the same way. There is a flip-up handle on the top and a screw-in shoulder strap that make 'off-stand' use a real pleasure.

I found the positioning of the on/off switch just in front of the pistol grip rather annoying, so accidental switching is a real possibility. The control panel is well laid out and clearly labelled, with a single blue backlit LCD displaying settings for the scroll-through menu of manual, high-speed and multi-flash modes. An open flash button, model light switch and micro dip switches for the trigger channel complete the control line-up, with battery capacity displayed by a row of five LED lights.

As well as the 7-stop manual power

range there is an FP mode, which is a fast flash duration setting for close-up high-speed photography such as capturing water droplets and balloons bursting. The multi-flash mode is a stroboscopic setting allowing you to change the number and frequency of the flashes for frozen movement effects.

The reflector dish attaches by a standard Bowens-type mount, so there's a vast array of softboxes and light shapers available to fit. This long-established and reliable mount ensures accessories will not detach accidentally in frenetic use.

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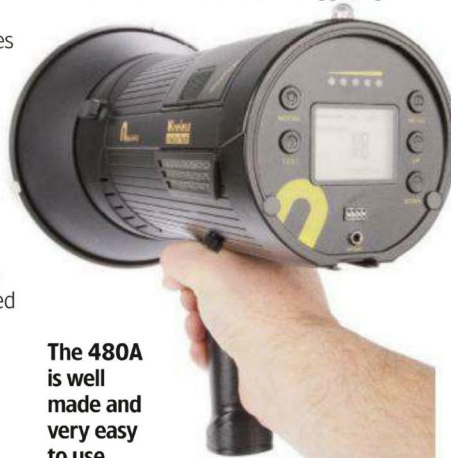
The unit is very easy to use, with the intuitive operating menus requiring only a cursory glance at the instruction manual before I was up and running. The radio trigger works well, and when tested in daylight the range is excellent – you really can cross the road and walk round the corner and still have reliable triggering.

With the standard softbox diffuser in place, the quality of light is comparable with the exquisite Norman 200B flash – a classic in the history of location flash, but with the advantage of not having a huge battery pack strapped to your waist and having to change the battery after 40 full-power flashes. In heavy usage the recycling speed of the flash remains consistent, not slowing down as the remaining charge reduces.

I would be very tempted to buy a spare battery with the kit, as £89 for another 600 or so flashes should see you through even the busiest day's shooting. **AP**

Verdict

THE NFLASH is very simple to use and well constructed, with its FP and stroboscopic modes giving unique functionality for a portable flash head. Although not particularly light, it is easy to handhold for long periods and just as easy to fit to a lightweight stand if you wish. With its access to Bowens-fit accessories it will, of course, achieve anything any other mains-powered flash head could do, but with the added advantage of being totally portable.



The 480A is well made and very easy to use

The NFlash 480A is available exclusively from Mr Cad, 68 Windmill Road, Croydon, Surrey CR0 2XP. Tel: 0208 684 8282. www.mrcad.co.uk

AskAP

Let the AP team answer your photographic queries



The Sigma 120-400mm f/4.5-5.6 lens is just one of several options suggested for a wildlife lens

LENS FOR WILDLIFE

Q Could you recommend a suitable lens for my Nikon D300 that I could use for wildlife photographs, particularly of birds? My budget is around £1,000. **Keith Deacon**

A Keith, as I'm sure you already know, your key criteria for wildlife photography will be a long focal length (to get close to your subjects without scaring them away), a reasonably fast maximum aperture (to throw backgrounds out of focus), and – ideally – image stabilisation (for handheld shooting). Based on that, and your budget, I think Sigma's 120-400mm f/4.5-5.6 DG OS HSM lens may be the answer.

This full-frame 3.33x zoom will give you an effective focal-length range of 180-600mm on your DX-format D300, which is ideal for small, distant and/or timid subjects, while the maximum aperture remains fairly wide throughout. More importantly, the lens turns in a decent performance across the range, so you shouldn't be disappointed in this respect. Other benefits include Sigma's quiet HSM focus motor and optical stabilisation. Better still, this lens has a suggested retail price of £899.99, translating to around £700 in the shops.

However, the Sigma 120-400mm isn't your only option. You might also want to consider Nikon's 80-400mm

f/4.5-5.6D ED VR AF, which offers a slightly wider zoom setting, but is a touch over budget at around £1,250. Alternatively, there is Sigma's 150-500mm f/5-6.3 DG OS HSM, which offers longer focal lengths for slightly more money, but isn't quite as sharp as the 120-400mm.

However, as worthy as these offerings are, if I had to choose a second option for your wildlife shots it would be Tamron's SP AF 200-500mm f/5-6.3 Di LD IF. This will give you longer focal lengths (300-750mm equivalent) for around the same street price as Sigma's 120-400mm lens. It may be marginally slower in terms of its maximum aperture, but it's unlikely that you would want to shoot wide open with either of these lenses as stopping down to f/8 would produce sharper results in both cases. Indeed, the practical differences really come down to focal length, the Tamron's lack of image stabilisation (which may or may not be an issue depending on whether you prefer to shoot with the camera mounted on a tripod or handheld) and weight. The Tamron is noticeably lighter than the Sigma. **Chris Gatcum**



LCD BRIGHTNESS

Q My wife and I both have Sony Cyber-shot DSC-RX100 compact cameras. We like these very much and they take excellent pictures, but we both find that when the brightness setting for the LCD viewing screen is set to auto, the screen is not bright enough in bright conditions. We have now set our screens to 'sunny weather' and leave them on that setting permanently. This ensures that they are just about bright enough in all conditions, but there is more of a drain on the battery.

We feel that the auto setting should automatically compensate for bright conditions and there should be no need to have the setting on 'sunny weather' because, surely, that is what auto implies. Is there a firmware upgrade that could fix this, as the auto setting does not seem very useful as it is at the moment and there is no way of altering it to make it more effective? **John Strain**

A Unfortunately, John, the RX100's WhiteMagic LCD screen can struggle under bright conditions when you have it on its auto setting. The screen does change with the light level, but as you – and others – have discovered, it doesn't change as much as it needs to. This is a shame given that the camera is fully reliant on its rear LCD. The only workaround solution at present is to switch to the 'sunny weather' setting, as you are already doing. Although it drains the battery much more quickly, it does at least allow you to see the screen. Until Sony issues a firmware fix, there's sadly little else I can suggest. **Chris Gatcum**

FROM THE AP FORUM

Centre AF point and recomposing

willie45 asks Is using the centre AF point and then recomposing really inaccurate? I realise it depends on the aperture and distance to the subject, but when I read a debate on this there were those who said

AP GLOSSARY

WHITEMAGIC

WhiteMagic is an LCD screen technology used by Sony. It first appeared in the company's smartphones, but now features in the Sony Cyber-shot RX100 camera as well. It was developed primarily to overcome the problem of battery drainage as ever-larger LCD displays were fitted in digital devices. The simple equation is that the bigger a screen is, and the brighter the display, the more power it will draw from the phone or camera's battery.

However, WhiteMagic is designed to change this equation by producing an on-screen image that appears as bright as a 'regular' LCD screen, but without draining the battery as quickly. To achieve this, Sony has modified the traditional RGB (red, green and blue) pixel array

of the screen, adding white pixels to effectively make the on-screen image appear brighter. Behind-the-scenes processing then intelligently modifies the way that images are displayed, so that the additional 'whitening' from the RGBW array doesn't adversely affect the quality of the on-screen image.

It's too early to say whether WhiteMagic heralds a 'new dawn' in LCD screen technology, or whether it will simply follow RGBE filter patterns (which saw emerald green added to the RGB array) into the history books, but it does have a significant impact on screen brightness, especially on bright days. However, on the RX100, it's fair to say that the implementation of the system could benefit from further attention.

FULL-FRAME COMPATIBILITY

Q I use a Nikon D300S and D7000 with Nikon AF-S DX 16-85mm f/3.5-5.6 G ED VR, AF-S DX 18-200mm f/3.5-5.6 G ED VR II and AF-S VR 70-300mm f/4.5-5.6 G IF-ED lenses. Would these lenses be fully compatible with the full-frame Nikon D600 or D800, as I am thinking of upgrading to one of these newer Nikon models?

John Jepps

A There is no problem using any of these lenses on a D600 or D800. The effective focal length of both of your DX lenses will increase 1.5x (as they do on your D300S/D7000), but as your 70-300mm lens (pictured right) is a full-frame model, this will not change unless you manually switch the D600/D800 to DX mode.

Chris Gatcum



accuracy was a problem and those who said it wasn't. If I'm taking a close shot of a face and using an aperture of f/1.4 with a 50mm focal length at 1 metre distance, could I reasonably get an accurate focus on the nearside eye using the centre AF point then shifting the camera? How about f/2.8 at 200mm for a closer shot?

PeteRob replies At 1m, even a small movement towards or away from the subject could noticeably change the plane of focus, especially with the lens at f/1.4. Recomposing works well when there is some distance between you and the subject so that an inch or so of movement makes no difference. In your example, I would change the focus-point selection instead.

PhilW replies I use centre-point recompose almost exclusively and I've never had a problem with more than 100,000 portrait shots (I also tend to shoot wide open at f/1.8 or f/2.8 a lot). I think this is one of those theoretical things that rarely has a significant impact on the end result.

NosamLuap replies With my first DSLR, a Nikon D50, I only had five AF points to play with, so I would pretty much leave it on the centre point, focus and recompose. Then I got a D300S, which has 51 AF points and fairly wide coverage of the frame, so I've tended to find that there's an AF point where I want the focus to be in the frame, and hence I've used that rather than recompose.

In next week's AP

On sale Tuesday 27 November

ON TEST



OLYMPUS PEN E-PL5

We test the 16.1-million-pixel Pen E-PL5, with 3in tilt LCD screen that has 170° rotation

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE



ON TEST

FUJIFILM XF1

With sleek looks and a manually controlled f/1.8 lens, we find out how the 12-million-pixel XF1 performs

AP EXPERT GUIDE



CYANOTYPES

In the first of a new series on alternative printing processes, **Andrew Sanderson** looks at cyanotypes

PHOTO COLLAGES

MULTI-CAMERA JOINERS

Tony Kemplen describes how he takes his joiner-style photo collages using old film cameras

A Legged Thing



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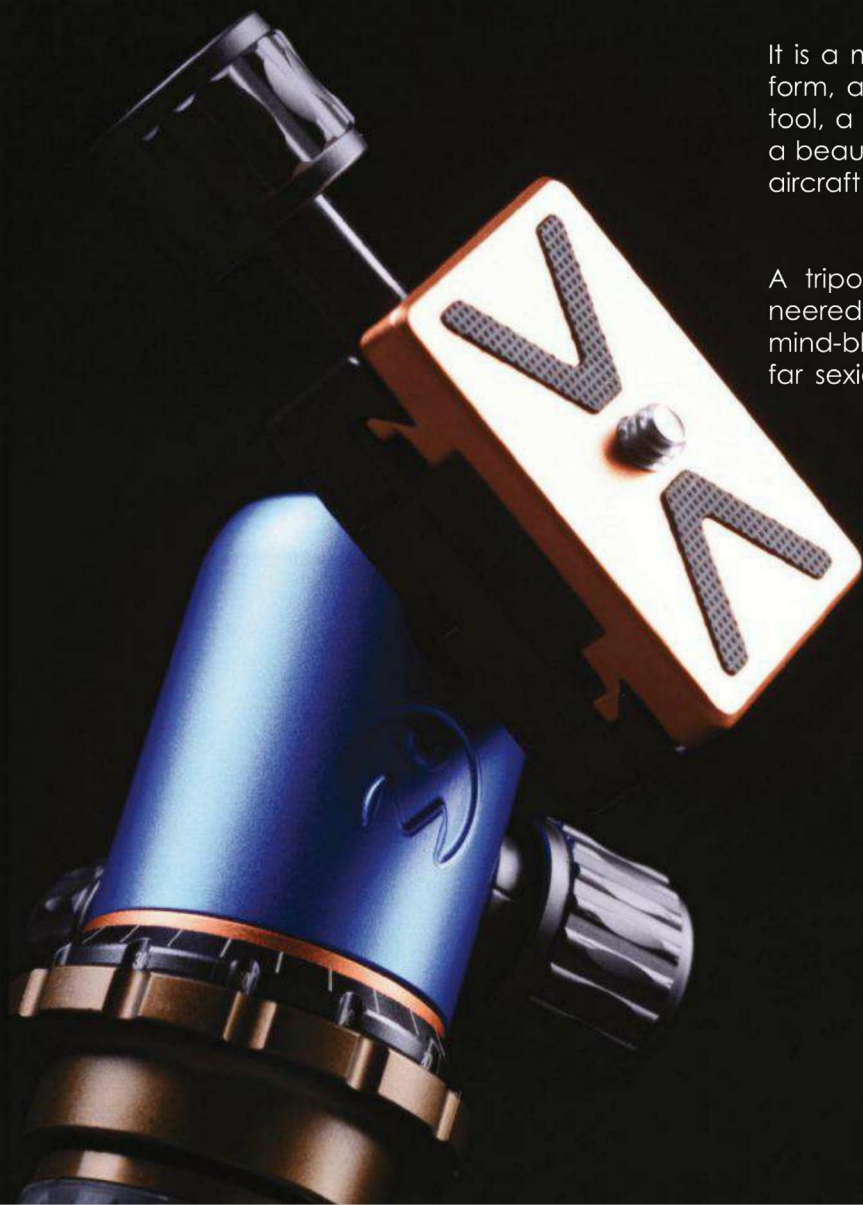
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cameraWORLD





Fast-aperture compacts

A fast aperture is a big selling point for top-end compact cameras. **Tim Coleman** pushes seven of the best models to the limit to see which one comes out on top

APART from manual-exposure control and raw capture, a feature that is often a selling point in high-end compact cameras is a 'fast' (wide) maximum aperture and versatile lens, which all seven cameras in this group test offer. It is amazing that there are now compact cameras with apertures as wide as $f/1.4$, so what is so important about a fast lens, especially in a compact camera?

Compact-sized units, like most of the cameras in this test, usually use a 'small' imaging sensor, so the amount of light collected by the sensor is more limited than it is in a larger DSLR. This, in turn, has a negative effect on low-light performance. Using a fast aperture increases the amount of light entering through the lens and makes the camera more versatile in low light. In

turn, a lower ISO setting can be used for an exposure and/or a faster shutter speed, which makes handheld use and freezing movement without flash illumination possible in a wider variety of situations.

Another characteristic of a small sensor is the high focal-length magnification, so an extreme wideangle lens is needed to create a suitable 'equivalent' focal length. In the Samsung EX2F, for example, with its $1/1.7$ in sensor (7.44×5.58 mm) and a magnification factor of 4.55x, the lens is 5.2–17.2mm to create the 24–80mm focal range. Consequently, lens distortion, particularly at wideangle settings, can be a downside.

A wide aperture enables a shallow depth of field. However, a small sensor limits control over depth of field, because the

same focal magnification (crop factor) is applied to the effective depth of field. For example, the equivalent depth of field of a full-frame camera at $f/9$ is around $f/2$ (4.55×2) in a camera with the smaller $1/1.7$ in sensor. However, the Sony and Fujifilm cameras use a larger sensor than the other cameras in this group.

Each camera has a maximum aperture of $f/2$ or faster, while the zoom range and maximum aperture at the focal lengths of each camera varies. We know that using the fastest aperture on a lens does not produce the best image quality. This test looks first at the key aspects of each camera's handling, and then compares the image quality when the camera is pushed to its 'limits', such as its fastest aperture and when it is used in its 'best' settings. Identical images have been taken with all cameras in a low-light scene, a high-contrast scene, and one where the focal length and depth of field make a difference. The quality will be analysed over the various apertures and across the frame for centre and edge detail.

Clockwise from top left: Panasonic Lumix DMC-LX7, Nikon Coolpix P7700, Samsung EX2F, Olympus Stylus XZ-2, Canon PowerShot G15, Fujifilm XF1 and Sony Cyber-shot DSC-RX100

AT A GLANCE

- 6.1-30.5mm (28-140mm equivalent) Canon lens
- f/1.8-2.8 maximum aperture
- 1/1.7in CMOS sensor with 12.1 million effective pixels
- ISO 80-12,800
- 107 x 76 x 40mm
- 352g inc battery

CANON POWERSHOT G15 AROUND £549

Tested 10 November 2012

THE CANON PowerShot G15 is the smallest and lightest version from the long line of popular PowerShot G-series compact cameras, but it is still the tallest and one of the heaviest in this group. Nonetheless, the camera fits comfortably in the hand and most of the key controls are at your fingertips. As with the Nikon P7700, a second dial is used for exposure compensation, up to $\pm 3\text{EV}$, making tweaks to exposure a speedy process.

The main reason for the G15 being the smallest in its range is



the fact that the 3in LCD is fixed rather than articulated, which is a little disappointing. However, the display is bright and has an improved 921,000-dot resolution over its predecessor. With Nikon removing

the optical viewfinder in its P7700, the G15 is the only camera in this group with a built-in viewfinder. It's an optical type that is linked to the zoom, but its usefulness is limited given that it does not feature a 100% field of view or any exposure information.

With a maximum aperture of f/1.8-2.8, the G15 is also the fastest in the G series, and is impressive considering the wide 28-140mm focal range. With a 4.55x focal magnification, the f/2.8 (f/13 equivalent) aperture at 140mm provides a shallow depth of field.

Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk

Amateur Photographer
Tested as an
Advanced compact
Rated Very good
84%

AT A GLANCE

- 4.7-17.7mm (24-90mm equivalent) Leica lens
- f/1.4-2.3 maximum aperture
- 1/1.7in CMOS sensor with 10.1 million effective pixels
- ISO 80-6400 (extended to 12,800)
- 111 x 67 x 46mm
- 298g inc battery

PANASONIC LUMIX DMC-LX7 AROUND £450

Tested 15 September 2012

WITH a wide f/1.4 lens that is reduced only to f/2.3 at its telephoto setting, the LX7 has the fastest lens in this group. Like all but the RX100 and XF1, there is an ND filter built in to reduce the level of light entering the lens, which in bright conditions is essential for achieving an accurate exposure when using the fast apertures available. Another shared feature with the EX2F is a wide lens setting of 24mm, which is the widest in this group and a plus point when taking landscapes, although its more modest range extends only to 90mm. A new dedicated aperture ring on the lens barrel with aperture



markings (which is unique in this group) gives an authentic feel to the handling. As before, aspect ratio and focus-mode controls remain on the barrel. The LX7 and the XF1 are the only models where the battery/memory card door can open when the camera is attached to a tripod.

A resolution of 10.1 million pixels is the lowest in this group, although in our original test we found that the capacity to resolve detail, especially in low light, has been improved over its predecessor. It is perhaps in the low resolution (and therefore a lower volume of data to process) that Panasonic has been able to create a class-leading continuous high shooting rate of 11fps, while continuous AF tracking is possible in a 5fps burst.

Despite the high focal magnification, the fast f/2.3 (f/10 equivalent) aperture at the 90mm setting provides good depth of field.

Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852. Website: www.panasonic.co.uk

Amateur Photographer
Tested as an
Advanced compact
Rated Very good
81%

AT A GLANCE

- 6.4-25.6mm (25-100mm equivalent) Fujinon lens
- f/1.8-4.9 maximum aperture
- 2/3in CMOS sensor with 12 million effective pixels
- ISO 100-3200 (extended to 12,800)
- 108 x 62 x 33mm
- 225g inc battery

FUJIFILM XF1 AROUND £365

Due to be tested 1 December 2012

FUJIFILM adds the most compact model to its X-series range so far. The XF1's leather finish and silver top-plate give a classic feel and arguably the best looks of any camera on test here. This is one of the smallest cameras in the group, too, but with the same 2/3in (8.8x6.6mm) sensor as the Fuji X10, which is approximately 30% bigger than the 1/1.7in sensors used in most of the cameras here, and with a focal magnification of 3.93x.

A standout handling feature of the XF1 is its manually controlled zoom lens, which also turns the camera on and makes for a rapid start-up



to ready-to-shoot time. It's a little more fiddly than the X10's, but precise adjustments are possible, and the lens has the key focal lengths of its 25-100mm range marked out on the barrel as an aid. Handily, the lens folds into the body, so the camera packs away to a very

compact size and is the 'thinnest' in this group. Two function buttons allow a good level of customisation, with the E-Fn button used to assign a control to six of the buttons on the camera's rear. There is a modest built-in flash, but no hotshoe to attach further accessories.

The camera has a maximum f/1.8 aperture at its wide 25mm end, but by 70mm and beyond this is reduced to f/4.9, which is disappointing and effectively eliminates the advantage its larger sensor gives for depth of field. The X10 has a f/2-2.8 maximum aperture.

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedford MK42 0LF. Tel: 01234 572 000. Website: www.fujifilm.co.uk

Amateur Photographer
To be tested as an
Advanced compact
Rated N/A
Not yet rated

AT A GLANCE

- 6-42.8mm (28-200mm equivalent) Nikkor lens
- f/2-4 maximum aperture
- 1/1.7in CMOS sensor with 12.2 million effective pixels
- ISO 80-3200 (extended to 6400)
- 119 x 73 x 50mm
- 392g inc battery

NIKON COOLPIX P7700 AROUND £455

Due to be tested 8 December 2012

IT SEEMS Nikon has responded to feedback questioning the usefulness of the optical viewfinder in its P7100, because the P7700 does not have one built in. It may be smaller in height than its predecessor, but the P7700 is still the 'chunkiest' and heaviest camera in the group at 392g. A big contribution to its bulk is its articulated 3in LCD screen, which has a 921,000-dot resolution. The EX2F is the only other camera with a fully articulated LCD screen.

Quick camera navigation and changes to exposure are possible



through the front and rear dials, and with three top dials for shooting modes, exposure compensation and exposure modes, the camera has the highest number of controls on its exterior. This is the only camera in the group with the ability to add GPS

data to images, via an optional unit. An optional external flash unit can be attached via the hotshoe.

The P7700 offers the most extensive focal range at 28-200mm, making it the best model in this group to get in close to subjects. At its widest setting the maximum aperture is f/2, making this the 'slowest' camera in the group. However, the aperture is only reduced to f/4 at the 200mm setting, which means that at the more telephoto settings it is very possible to achieve a shallow depth of field.

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. Website: www.europe-nikon.com/en_GB



AT A GLANCE

- 5.2-17.2mm (24-80mm equivalent) Schneider-Kreuznach lens
- f/1.4-2.7 maximum aperture
- 1/1.7in back-illuminated CMOS sensor with 12.4 million effective pixels
- ISO 80-3200 (extended to 12,800)
- 112 x 62 x 28mm
- 294g inc battery

SAMSUNG EX2F AROUND £380

Tested 6 October 2012

LIKE all the cameras in this group, Samsung's latest high-end compact has a CMOS sensor, while its predecessor, the EX1, uses a CCD type. The EX2F's 24-80mm range is the most limited in the group, but good for those who like to shoot wide. Its core specification is most similar to the LX7.

Where the EX2F stands out is that it is the only model here to feature built-in Wi-Fi. Combine this functionality with an extensive in-camera editing capability, and 'complete' images can be shared without the need for a computer.

This is one of only two cameras



to have an articulated LCD screen, which is a bright AMOLED type. The camera is constructed from magnesium alloy and feels solid in the hand, while the front dial speedily adjusts settings.

There are a couple of frustrating handling issues, though, the first being that the lens resets to its

widest setting after playback, so the scene needs recomposing. Also, there is no orientation sensor, which means rotating every portrait-format image post-capture.

Its fast f/1.4 maximum aperture is reduced to f/2.7 by 80mm, which means that the EX2F cannot quite match the LX7 for depth of field control at the more telephoto settings. Like the LX7, there is a built-in ND filter to reduce the level of light entering the lens, which is handy for using the f/1.4 aperture in bright conditions or for long shutter speeds when blurring movement.

Samsung, Samsung House, 1000 Hillwood Drive, Chertsey, Surrey KT16 0PS. Tel: 01932 455 000. Website: www.samsung.com



AT A GLANCE

- 10.4-37.1mm (28-100mm equivalent) Carl-Zeiss Vario-Sonnar T lens
- f/1.8-4.9 maximum aperture
- 1in (13.2 x 8.8mm) CMOS sensor with 20.2 million effective pixels
- ISO 125-6400 (extended to 25,600)
- 102 x 58 x 36mm
- 240g inc battery

SONY CYBER-SHOT DSC-RX100 AROUND £550

Tested 14 July 2012

NOT ONLY does the RX100 feature the largest sensor in the group, a 1in (13.2x8.8mm) CMOS type, but it has almost twice the resolution at 20.2 million pixels and therefore can produce prints nearly twice the size. Perhaps what is most impressive, though, is that all this has been packed into what is the smallest and most lightweight body in this group. The RX100 slips into a pocket, is made from magnesium alloy, and its design is simple and elegant. In-camera menus are vast and similar to those found in the Alpha range, which is testament to just how many shooting modes



and functions are here. Its lens ring can be used for aperture, too, although rather than being 'stepped' it rotates smoothly.

One downside of the large sensor is that the maximum aperture is reduced more dramatically at the telephoto setting, from f/1.8 to f/4.9.

Also, the minimum focus distance is 5cm (compared to 1cm in most of the other cameras). The RX100 does not feature a hotshoe port, either, which means there is no option for external flash, although it does have a built-in flash.

With the largest sensor, the focal magnification is the least at 2.72x, which means the greatest control over depth of field. Its f/1.8 max aperture has an equivalent depth of field of f/5, while in most of the other cameras it is around f/9. However, at the telephoto end, things are evened up somewhat on account of the reduced maximum aperture.

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk



AT A GLANCE

- 6-24mm (28-112mm equivalent) Olympus i.Zuiko lens
- f/1.8-2.5 maximum aperture
- 1/1.7in CMOS sensor with 12 million effective pixels
- ISO 100-12,800
- 113 x 65 x 48mm
- 346g inc battery

OLYMPUS STYLUS XZ-2 AROUND £479

Tested 17 November 2012

LIKE most cameras in this test, the XZ-2 uses a 1/1.7in sensor with 12-million-pixel resolution. By including a tilt mechanism in the LCD screen this time round, the XZ-2 is larger than its XZ-1 predecessor, very similar in size to the EX2F, and closer in size to the Nikon and Canon models. The screen is also brighter than before, has an anti-smudge surface and is the only one in this group with touch functionality. Touch controls available are limited to shutter and AF, with the exposure controls displayed along the side of the



screen changeable only via the buttons on the camera body.

The XZ-2 handles better than the XZ-1, with a more 'stubborn' shooting-mode dial reducing the likelihood of the dial shifting when the camera is in a pocket. The hand

grip on the front is new, but can be removed, while a switch next to the lens changes the function of the lens ring between zooming or manual focusing and changing the exposure modes such as ISO and aperture. Also, within the switch is a second function button. Like the LX7, an accessory port under the hotshoe allows the use of an EVF.

There is only a minimal reduction in the maximum aperture through the focal range, with f/2.5 at 112mm, so it is very possible to achieve a shallow depth of field at any given focal length.

Olympus, KeyMed House, Stock Road, Southend-on-Sea, Essex SS2 5QH. Tel: 0800 111 4777. Website: www.olympus.co.uk

Amateur Photographer
Tested as an
Advanced compact
Rated Very good
84%

WIDE FOCAL LENGTH

24MM PANASONIC LX7, SAMSUNG EX2F

25MM FUJIFILM XF1

28MM NIKON P7700, SONY RX100, OLYMPUS XZ-2, CANON G15

TELEPHOTO FOCAL LENGTH

80MM SAMSUNG EX2F

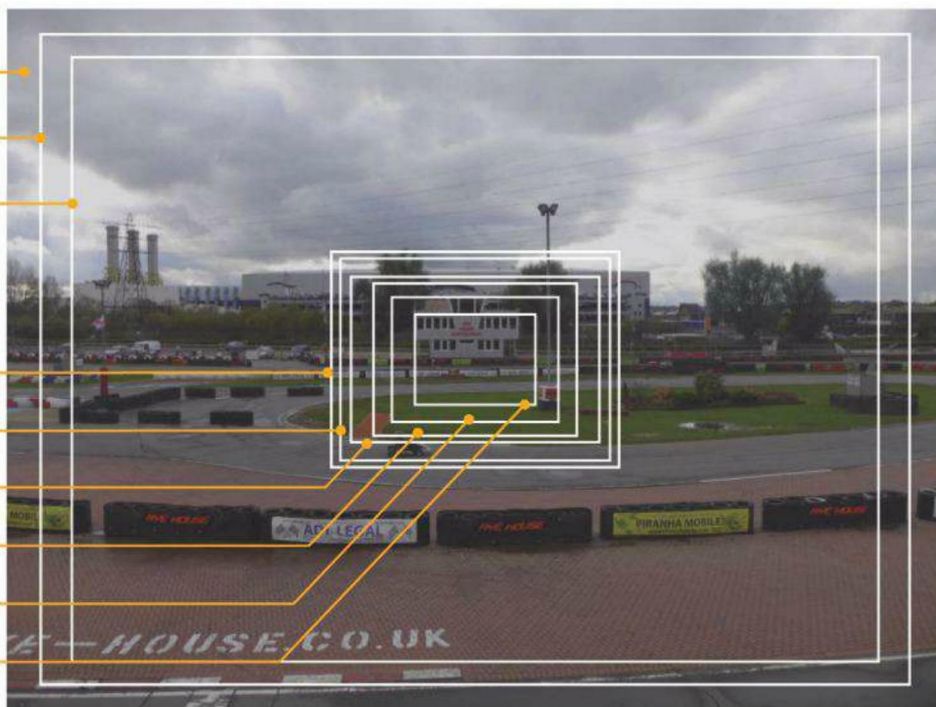
90MM PANASONIC LX7

100MM FUJIFILM XF1, SONY RX100

112MM OLYMPUS XZ-2

140MM CANON G15

200MM NIKON P7700



1/1.7in



2/3in (XF1)



1in (RX100)



Above: The coverage at the widest and telephoto setting of each camera is indicated here

Left: These images are recorded at 50mm f/4. Five of the cameras use the smaller 1/1.7in sized sensor, while the RX100 uses the 1in sensor and XF1 the 2/3in size. The RX100 offers greater control over depth of field, with more obvious background blur here

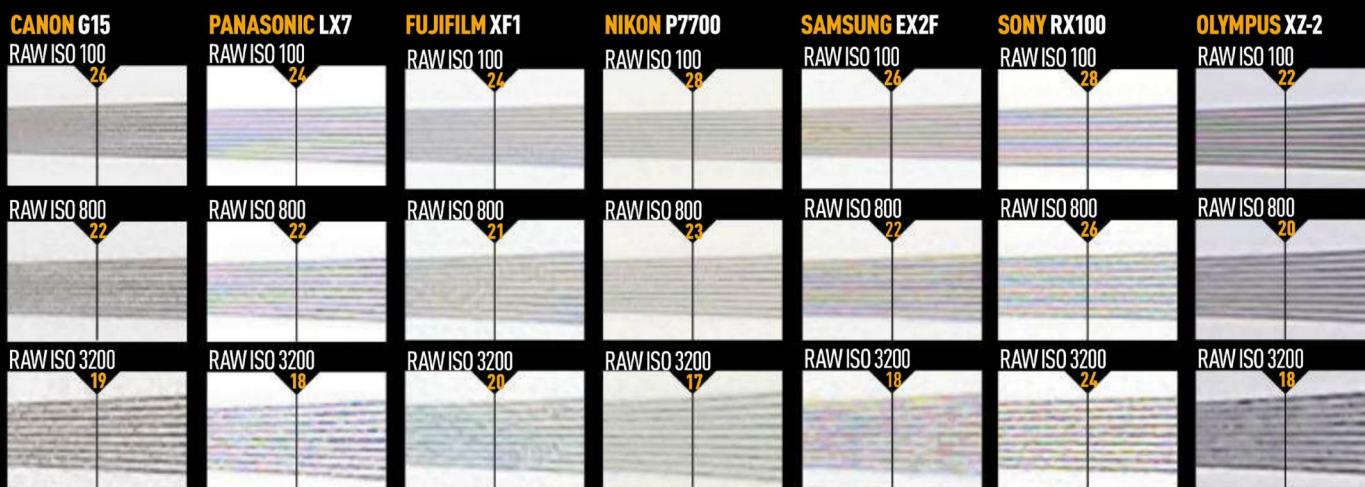
Facts & figures



	CANON G15	PANASONIC DMC-LX7	FUJIFILM XF1	NIKON P7700	SAMSUNG EX2F	SONY DSC-RX100	OLYMPUS XZ-2
Price	Around £549	Around £450	Around £365	Around £455	Around £380	Around £550	Around £479
Lens	6.1-30.5mm (28-140mm)	4.7-17.7mm (24-90mm)	6.4-25.6mm (25-100mm)	6-42.8mm (28-200mm)	5.2-17.2mm (24-80mm)	10.4-37.1mm (28-100mm)	6-24mm (28-112mm)
Maximum aperture	f/1.8-2.8	f/1.4-2.3	f/1.8-4.9	f/2-4	f/1.4-2.7	f/1.8-4.9	f/1.8-2.5
Minimum focus	1cm	1cm	3cm	2cm	1cm	5cm	1cm
ND filter	Yes	Yes	No	Yes	Yes	No	Yes
Sensor	CMOS 1/1.7in (7.6 x 5.7mm)	CMOS 1/1.7in (7.6 x 5.7mm)	CMOS 2/3in (8.8 x 6.6mm)	CMOS 1/1.7in (7.6 x 5.7mm)	CMOS 1/1.7in (7.6 x 5.7mm)	CMOS 1in (13.2 x 8.8mm)	CMOS 1/1.7in (7.6 x 5.7mm)
Output	4000 x 3000 pixels	3648 x 2736	4000 x 3000 pixels	4000 x 3000 pixels	4000 x 3000 pixels	5472 x 3648 pixels	3968 x 2976 pixels
Resolution	12.1 million pixels	10.1 million pixels	12 million pixels	12.2 million pixels	12.4 million pixels	20.2 million pixels	12 million pixels
ISO	80-12,800	80-6400 (ext 12,800)	100-3200 (ext 12,800)	80-3200 (ext 6400)	80-3200 (ext 12,800)	125-6400 (ext 25,600)	100-12,800
Dimensions	107 x 76 x 40mm	111 x 67 x 46mm	108 x 62 x 33mm	119 x 73 x 50mm	112 x 62 x 28mm	102 x 58 x 36mm	113 x 65 x 48mm
Weight	352g	298g	225g	392g	294g	240g	346g
Battery life	350 shots	330 shots	300 shots	330 shots	330 shots	330 shots	340 shots
LCD	3in with 922,000 dots	3in with 920,000 dots	3in with 460,000 dots	3in with 921,000 dots	3in with 614,000 dots	3in with 1,228,000 dots	3in with 920,000 dots
Viewfinder	Optical, 80% FOV	Accessory port for EVF	No	Hotshoe port	Hotshoe port	No	Accessory port for EVF

RESOLUTION

We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



RESOLUTION & DETAIL

IF THE cameras are closed down a couple of stops to the optimum aperture for detail, centre sharpness and resolved detail actually vary quite a lot. Unsurprisingly, the RX100 is in another league, because with almost twice the resolution its images are approaching twice the size. Its high resolution gives greater scope

for playing around with images, too, allowing heavy cropping. More surprising is what must be the difference in lens quality between 'similar' models. Considering its broad zoom range, the P7700 gives an excellent performance, while the EX2F has a slight edge over other models for sharp detail.

WORKING IN LOW LIGHT

WITH the exception of the RX100 and XF1, all the cameras use the same sized sensor with a similar number of pixels. The low-light performance is relatively similar, then, with resolved detail dropping by a similar rate in the 1/1.7in sensors. The XF1 has a larger sensor and therefore larger photosites, and its ability to collect light is a little

better than most of the other cameras, holding its performance better. The RX100's sensor is almost twice the size of all but the XF1 unit, but it uses almost twice the number of pixels so its sensor is almost as densely populated with photosites. Its low-light performance is still at an advantage, then, because of its high resolution.

DISTORTION

EACH camera comes supplied with editing software for raw images, so lens corrections can be applied manually. It is the distortions that cannot be easily removed that are usually of the highest concern.

A zoom lens does not perform as well when it is used at its fastest setting (available in the wideangle setting). Detail is usually softer and distortions are prevalent, especially vignetting and chromatic aberrations (fringing). This is usually more obvious in an unedited raw file than in a JPEG, because during the processing of JPEG files in most cameras, lens-distortion corrections are applied.

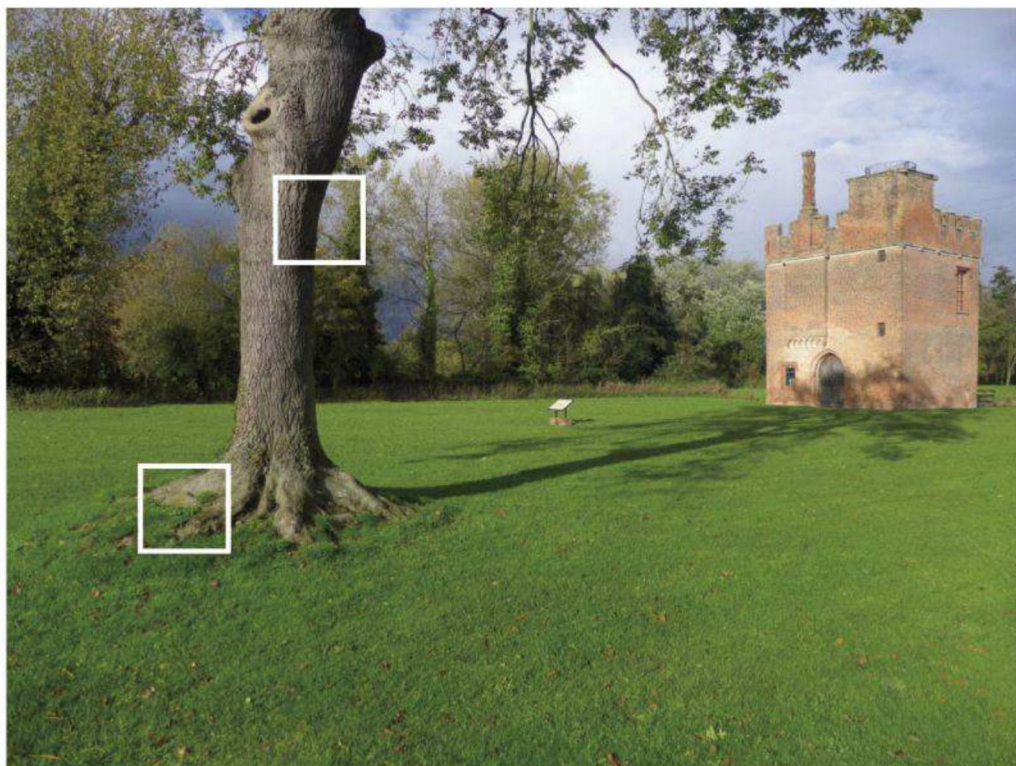
Even in JPEGs, all cameras produce a degree of fringing at the fastest aperture setting. The Panasonic and Samsung models handle fringing the best, with only minor instances in the corners of the frame. These cameras are followed closely by the Sony, Nikon and Canon models, while the Fuji and Olympus models suffer from fringing most severely, and not just limited to the edge of the frame. In the cameras where fringing is well controlled, it is reduced when the lens is closed down 1 stop and generally completely gone when down 2 stops. Both the XZ-2 and XF1 need to be closed down to at least f/4 for fringing to disappear in

This scene has been recorded at the fastest aperture setting of each camera. Detail near the corner of the frame is particularly crisp in the P7700, while fringing is most evident in the XF1 and XZ-2

the centre of the frame, with some traces remaining in the edge detail.

In the controlled setting of our studio, we took images at the wide, mid and telephoto settings of each lens to check for radial distortion and vignetting. Zoom lenses are particularly susceptible to barrel distortion at the wide settings, and the five cameras with the smallest sensor are most affected by this, while the RX100 is affected the least. Radial distortion is significantly less obvious at the 80mm setting, especially in the RX100. Vignetting at the fastest aperture of all cameras is found, but close down 1 stop and any discernible traces disappear.

Edge sharpness varies quite dramatically between the cameras. The P7700 maintains crisp detail right to the edges, while the RX100, LX7 and EX2F are all respectable, and the XZ-2, XF1 and G15 struggle due to lens distortion.



Verdict

MOST of the cameras in the group use a 1/1.7in CMOS sensor, each containing around 12 million pixels. A shallow depth of field is possible with all these cameras, because there is only a minor reduction in the maximum aperture when zoomed out. This makes up for the higher focal magnification when compared to the RX100, which has a more obvious reduction in its maximum aperture at its telephoto end. The XF1 has a significant drop in maximum aperture and a similar focal magnification to most of the other cameras,

so it is the least able to provide a shallow depth of field. I would have expected those cameras with a wider focal range to compromise on image quality, but this has not necessarily proved to be the case. For example, the P7700 has the widest zoom range, but resolves detail well and has the most impressive edge-to-edge sharpness.

All the cameras handle well. An aperture ring is desirable, as is a movable screen, although a movable screen means a larger body. The P7700 may have crisp image quality, but it is the largest camera in the group. Overall, the Sony RX100 is the winner. It is the smallest camera with the largest sensor. Lens distortions are well controlled, images have a great depth of tone, and the high pixel count provides larger, crisper images.

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Featured product of the week - Leica X1 set



PRODUCT	New SRP	Ex-display Set Price
Leica X1	£1,425.00	
Leather Carry Case	£92.00	
TOTAL SET	£1,517.00	£999.00

other compact Leica cameras available	New SRP	Ex-display price
Leica D-Lux 5	£644.00	£500.00
Leica V-Lux 2	£690.00	£499.00
Leica V-Lux 30	£550.00	£399.00

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- Matty Graham, Digital SLR

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- Built in radio trigger and remote control
- iPhone / iPad Skyport app. compatible*
- Fully compatible with Skyport RX control and image sharing software

Two head kits from £375 inc Vat.



www.theflashcentre.com
Image by anoush.ch

Head shown with additional 16cm reflector
*Requires Elinchrom WIFI Module



Portsmouth londoncameraexchange

Digital Show Week Sat 24th Nov — Sat 1st Dec

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In-depth hands-on demonstrations and all the latest gear and accessories!

SPECIAL EVENTS INCLUDE:

Canon Sat 24th — Mon 26th Nov

Great deals on DSLRs, lenses & compacts plus Cashback

OLYMPUS Tues 27th November

Great offers on the latest PEN and compact cameras

PENTAX Weds 28th November

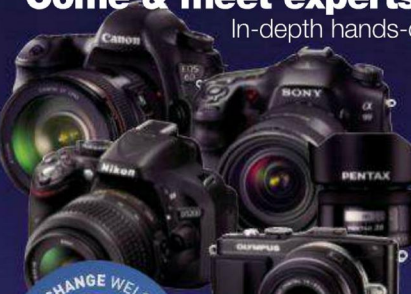
Large range of the latest lenses in stock

Nikon Thurs 29th & Friday 30th Nov

Nikon demonstrator in-store Thursday only
New Nikon cameras and lenses plus Cashback

SONY Sat 1st December

Meet our special guest Wildlife photographer Alan Willis
See the new Alpha A99 & Cyber-shot RX1 — Cashbacks available!



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17mm F2.8 Lens £199
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70-200/2.8 EX DG OS HSM £899
70-300/4.5-6.3 APO DG Macro £179
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70-300/4.5-6.3 DG OS £299
70/2.8 EX Macro DG £369
85 1.4 EX DG HSM £699
EF 610 DG ST Flash £159
EF 610 DG SUPER Flash £229



Nikon



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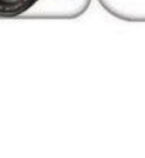
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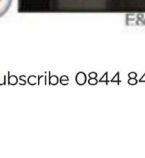
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T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Photo R1900
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T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£6.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525W/620FW,
T1291 Black	£9.99 11.2ml	£5.49 16ml	BX305F/320FW/525W/535W/625FW/630FW,
T1292/3/4, each	£9.99 7ml	£4.49 13ml	BX635FW/BX925FW/BX935FW/B42WD
T1571-9, each	£19.99 25.9ml each or £154.99 set of 8		Photo R3000 Turtle Inks
T1591-9, each	£13.99 17ml each or £99.99 set of 8		Photo R2000 Kingfisher Inks
T5591-6, each	£12.99 13ml each or £69.99 set of 6		Photo RX700 Penguin Inks
T5801-9, each	£39.99 80ml each or £314.99 set of 8		Photo Pro 3800, 3880
No.18 Black	£7.99 5.2ml	NEW	Expression Home XP30, XP102, XP202, XP205
No.18 C/M/Y, each	£5.99 3.3ml	NEW	XP302, XP305, XP402, XP405
No.18 Set of 4	£21.99 set of 4	NEW	Daisy Inks
No.18XL Black	£14.99 11.5ml	NEW	Expression Home XP30, XP102, XP202, XP205
No.18XL C/M/Y, each	£10.99 6.6ml	NEW	XP302, XP305, XP402, XP405
No.18XL Set of 4	£44.99 set of 4	NEW	High Capacity Daisy Inks
No.24 B/L/C/L/M, each	£7.99 5.1ml	NEW	Expression Photo XP750, XP850
No.24 C/M/Y, each	£7.99 4.6ml	NEW	Elephant Inks
No.24 Set of 6	£41.99 set of 6	NEW	
No.24XL B/L/C/L/M, each	£11.99 9.8ml	NEW	Expression Photo XP750, XP850
No.24XL C/M/Y, each	£11.99 8.7ml	NEW	High Capacity Elephant Inks
No.24XL Set of 6	£69.99 set of 6	NEW	
No.26 Black	£8.99 6.2ml	NEW	Expression Premium XP600, XP605, XP700,
No.26 Photo Black	£7.99 4.7ml	NEW	XP800
No.26 C/M/Y, each	£7.99 4.5ml	NEW	Polar Bear Inks
No.26 Set of 4 (no PB)	£29.99 set of 4	NEW	
No.26XL Black	£13.99 12.1ml	NEW	Expression Premium XP600, XP605, XP700,
No.26XL Photo Black	£12.99 8.7ml	NEW	XP800
No.26XL C/M/Y, each	£12.99 9.7ml	NEW	High Capacity Polar Bear Inks
No.26XL Set of 4 (no PB)	£49.99 set of 4	NEW	

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We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.



Canon Compatibles

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PGI520 Black 19ml	£4.99
CLI521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CLI526 B/C/M/Y/GY 9ml	£3.99
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PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

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BCI6 All colours, 13ml, each	£8.99
PGI5 Black 26ml	£11.99
CLI8 All colours, 13ml, each	£10.99
CLI42 All colours, 13ml, each	£10.99
CLI42 Set of 8	£79.99
PGI9 All colours, 14ml, each	£8.99
PGI9 Set of 10	£82.99
PGI29 All colours, 36ml, each	£19.99
PGI29 Set of 12	£229.99
PGI72 All colours, 14ml, each	£10.99
PGI72 Set of 10	£99.99
PGI520 Black 19ml	£9.99
CLI521 B/C/M/Y/GY 9ml	£8.99
PGI520/CLI521 Set of 5	£41.99
PGI525 Black 19ml	£9.99
CLI526 B/C/M/Y/GY 9ml	£8.99
PGI525/CLI526 Set of 5	£41.99
PGI550 Black 15ml	£9.99
CLI551 B/C/M/Y/GY 7ml	£8.99
PGI550/CLI551 Set of 5	£41.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
PG540XL Black 21ml	£17.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL51 Colour 9ml	£18.99
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CL541XL Colour 15ml	£19.99

Many more in stock!



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No.57 Colour 24ml	£12.99
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No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
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No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
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No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.110 Colour 5ml	£17.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£8.99
No.301 Colour 3ml	£9.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£12.99
No.363 C/M/Y/PC/PM each	£8.99
No.364 Black 6ml	£7.99
No.364 P/B/C/M/Y 3ml each	£6.99
No.364 Set of 4	£19.99
No.901 Black 4ml	£10.99
No.901 Colour 9ml	£13.99
No.920XL Black 49ml	£19.99
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No.940XL Black 49ml	£23.99
No.940XL C/M/Y 16ml each	£15.99

Many more in stock!



Lexmark Compatibles

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No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

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No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43XL Colour	£27.99
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Many more in stock!

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LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC1280XL Black	£4.99
LC1280XL C/M/Y	£3.99
LC1280XL Set of 4	£15.99

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Lexar

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8GB 60MB/s	£148.46	£29.99
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Compact Flash: 600X

8GB 90MB/s	£277.38	£43.99
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Compact Flash: 1000X

16GB 150MB/s	£371.30	£109.99
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SDHC Class 10: 600X

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Transcend

Compact Flash

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2GB	£8.99	£3.99
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8GB Class 10	£29.99	£7.99
16GB Class 10	£49.99	£14.99

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4GB Transcend	£41.99	£4.99
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BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon £9.99
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NB-10L for Canon £12.99
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DMW-BLB13 for Panasonic £19.99
DMW-BLE9 for Panasonic £14.99
DMW-BMB9 for Panasonic £24.99
D-Li50 for Pentax £12.99
D-Li90 for Pentax £12.99
D-Li109 for Pentax £12.99
SLM-1137D for Samsung £9.99
SLM-1674 for Samsung £12.99
BG-1 for Sony £19.99
NP-FM500H for Sony £19.99
NP-FH50 for Sony £19.99
NP-FW50 for Sony £24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips for Canon, Nikon and Sony lenses. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII: £99.99
For Canon 5D MkIII: £99.99
For Canon 7D: £99.99
For Canon 30/40/50D: £59.99
For Canon 60D: £99.99
For Canon 450/500D: £69.99
For Canon 550D: £99.99
For Canon 600/650D: £99.99
For Canon 1000D: £69.99
For Nikon D80/D90: £59.99
For Nikon D800/D800E: £99.99
For Nikon D7000: £99.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99
AAA 2450mAh Duracell	£6.99
AA 2500mAh GP	£13.99
AA 2850mAh Ansmann	£14.99
AA 2900mAh Delkin	£44.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99

Universal Charger

The new Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, iPods and more! More power, cable, plus 12V car charger. Full details on our website.

£19.99

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters



KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-type filter system

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99

£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND8 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8 £9.99
ES-7111 Canon 50/1.4 £9.99
ET-60 Canon 75-300/4-5.6 £9.99
ET-65B Canon 70-300/4-5.6 £9.99
ET-67 Canon 100/2.8 Macro £9.99
ET-67B Canon 60/2.8 £9.99
EW-60C Canon 18-55 IS £7.99
EW-73B Canon 17-85 IS £9.99
EW-78BII Canon 28-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 18-55 IS £12.99
EW-83E Canon 17-40/4.0 £12.99
EW-83J Canon 17-55/2.8 £12.99
HB-25 Nikon 24-85, 24-120 £12.99
HB-37 Nikon 55-200 VR £7.99
HB-45 Nikon 18-55 VR £7.99
SH-006 Sony 18-70/3.5-5.6 £9.99
SH-108 Sony 18-55/3.5-5.6 £9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood £6.99
55mm Shaped Petal Hood £6.99
58mm Shaped Petal Hood £6.99
62mm Shaped Petal Hood £7.99
67mm Shaped Petal Hood £7.99
72mm Shaped Petal Hood £9.99
77mm Shaped Petal Hood £9.99
82mm Shaped Petal Hood £11.99

46mm Rubber Hood £3.99
52mm Rubber Hood £3.99
55mm Rubber Hood £3.99
58mm Rubber Hood £3.99
62mm Rubber Hood £4.99
67mm Rubber Hood £5.99
72mm Rubber Hood £5.99
77mm Rubber Hood £5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze £6.99
52mm UV / Haze £6.99
55mm UV / Haze £7.99
58mm UV / Haze £8.99
62mm UV / Haze £9.99
67mm UV / Haze £10.99
72mm UV / Haze £11.99
77mm UV / Haze £14.99
82mm UV / Haze £17.99
86mm UV / Haze £22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight £7.99
55mm Skylight £8.99
58mm Skylight £9.99
62mm Skylight £10.99
67mm Skylight £11.99
72mm Skylight £13.99
77mm Skylight £16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set £26.99
55mm Close-Up Set £29.99
58mm Close-Up Set £34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter £35.99
55mm 2.0X or 0.5X converter £37.99
58mm 2.0X or 0.5X converter £39.99

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing £18.99
52mm Circular Polarizing £19.99
55mm Circular Polarizing £21.99
58mm Circular Polarizing £24.99
62mm Circular Polarizing £29.99
67mm Circular Polarizing £34.99
72mm Circular Polarizing £39.99
77mm Circular Polarizing £44.99
82mm Circular Polarizing £49.99
86mm Circular Polarizing £59.99

More sizes in stock, from 27 to 86mm!

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. They also give a slight soft focus effect.

52mm ND4 / ND8 £11.99
55mm ND4 / ND8 £12.99
58mm ND4 / ND8 £14.99
62mm ND4 / ND8 £17.99
67mm ND4 / ND8 £22.99
72mm ND4 / ND8 £29.99
77mm ND4 / ND8 £34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each £11.99
58mm Starburst x4/6/8, each £15.99
67mm Starburst x4/6/8, each £21.99
72mm Starburst x4/6/8, each £27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII £56.99
55mm FaderND MkII £59.99
58mm FaderND MkII £62.99
62mm FaderND MkII £69.99
67mm FaderND MkII £79.99
72mm FaderND MkII £89.99
77mm FaderND MkII £99.99

ND500MC (fixed 9 stop)

52mm ND500MC £39.99
58mm ND500MC £47.99
67mm ND500MC £55.99
72mm ND500MC £59.99
77mm ND500MC £64.99

STEPPING RINGS

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190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
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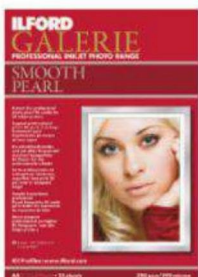
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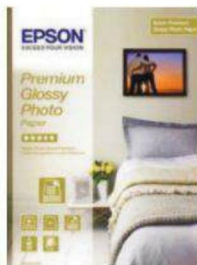
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28 extender	£139	70-200 F2.8 L IS MKII	£1099	70-200 F2.8 L IS MKII	£1099	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
E14 ext tube	£49	70-200 F4 L IS	£799	70-200 F4 L IS	£799	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
120 RFH	£69	70-300 F4.5/6.1 U	£949	70-300 F4.5/6.1 U	£949	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Polaroid back	£29	70-300 F4.5/6.1 U	£949	70-300 F4.5/6.1 U	£949	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Rotary prism	£149	75-300 F4.5/5.6 U	£99	75-300 F4.5/5.6 U	£99	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£179	80-200 F4.5/5.6 L	£49	80-200 F4.5/5.6 L	£49	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£89	85 F1.2 L U M	£1349	85 F1.2 L U M	£1349	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
WLF Boxed	£59	100-400 F4.5/5.6 L	£999	100-400 F4.5/5.6 L	£999	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Plain Prism E	£39	12mm ext tube	£279	12mm ext tube	£279	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Angle viewfinder E	£179	1.4x conv MKII M-box	£279	1.4x conv MKII M-box	£279	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Winder	£79	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£149	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£89	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
WLF Boxed	£59	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Plain Prism E	£39	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Angle viewfinder E	£179	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Winder	£79	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£149	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£89	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
WLF Boxed	£59	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Plain Prism E	£39	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Angle viewfinder E	£179	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Winder	£79	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£149	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£89	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
WLF Boxed	£59	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Plain Prism E	£39	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Angle viewfinder E	£179	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Winder	£79	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£149	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£89	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
WLF Boxed	£59	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Plain Prism E	£39	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Angle viewfinder E	£179	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Winder	£79	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£149	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£89	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
WLF Boxed	£59	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Plain Prism E	£39	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Angle viewfinder E	£179	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Winder	£79	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£149	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£89	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
WLF Boxed	£59	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Plain Prism E	£39	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Angle viewfinder E	£179	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
Winder	£79	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£149	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
AEI Prism	£89	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 300DG 2x	£149	MZ5 body	£79	MZ5 body	£79
WLF Boxed	£59	2x ext MKII	£199	2x ext MKII	£199	AE power winder FN	£79	Kenko 1.4x Pro 300DG	£149	Teleplus Pro 3					



Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

50mm F3.5 HC.....E+ £1,499
80mm F2.8 HC.....Mint £1,299
HM 16/32 Magazine.....E+ / E++ £149 - £229
HM100 Polaroid Mag.....E++ £99 - £149

Hasselblad V

Arc Outfit.....E++ £2,250
Flex Outfit.....E++ £1,299 - £1,499
SWCM Complete.....E+ / E++ £1,399 - £1,599
503CW Black Body Only.....E- £499
503CW Complete.....E++ £1,849 - £1,999
503CX Complete.....E- £999
501CM Complete.....E+ / E++ £899 - £1,099
501C Complete.....E+ £1,049
500CM Gold Edition.....Unused £3,999
500ELM Black Body + WLF.....E++ £249
500ELM Chrome Body + WLF.....E++ £199
500ELM Chrome Body Only.....E+ £149 - £199
500ELM Complete.....E++ £599
500ELX Black Body Only.....E++ £449
500ELX Chrome Body + Mag.....E++ £449
500C Complete + WLC.....Exc £449
30mm F3.5 CF Fisheye.....E++ £229
40mm F4 C T* Black.....E+ / E++ £599
45mm F4.5 Apo Grandagon.....E++ £999
50mm F4 C Black.....As Seen / E+ £199 - £299
50mm F4 CF.....E+ / E++ £299 - £499
50mm F4 CF LE.....E+ / E++ £599 - £799
50mm F4 CF FLE.....E++ £1,099
50mm F4 Classic 2V Zeiss.....Unused £2,299
80mm F2.8 CFE.....E++ £449

50mm F2.8 Elmar.....E+ £299
50mm F2.8 M Chrome.....Mint- £649
75mm F2.5 Black 6 Bit.....E+ £299
90mm F2 Black.....Unused £1,099
90mm F2.8 Chrome.....E++ £450
90mm F4 Elmar C.....E+ £229
90mm F4 Elmar E39.....E+ / E++ £175 - £299
135mm F2.8 M Black.....As Seen / Mint- £250 - £499
135mm F4 Black.....E+ / E++ £499
135mm F4.5 Hektor.....As Seen £79 - £99
16528H Copy Set.....E++ £35
18mm Black Viewfinder.....E+ / Mint- £399
21-35 Mount Adapter.....E++ £35
24mm Black Viewfinder.....E++ £249 - £299
28mm Black Viewfinder.....E++ £225
50mm Chrome Viewfinder.....Exc / E++ £149 - £229
9cm S/M Adapter.....E++ £35
A42 Swing Polariser.....E++ £69
Bellows I.....E++ £85
Booster Cell for MF Meter.....E+ £20
Hood 35/2 (12526).....E+ £39
Lens Carrier M.....E+ £69
M-2 Window.....Exc £49
MC Booster.....As Seen £25
MC Meter.....As Seen / E+ £35
Mini Tripod (14320).....E+ £35
Motor M.....E+ / Mint- £249
Quick Lock Top Up Spool.....E- £45
Screw-M Adapter 28/90mm.....E++ £29
Small 8/85 Head.....E+ £39
Visoflex II.....Exc £75

Leica R Series

R9 Anthracite Body Only.....E+ / Mint- £799 - £899
R9 Black Body Only.....E++ £799 - £899
R9 Chrome Body Only.....E+ £349
R7 Chrome Body Only.....E+ £349
R6 2 Black Body Only.....E+ / E++ £649 - £699
R6 Black Body Only.....E+ £399
R5 Black Body Only.....E+ / E++ £299 - £349
R5 Chrome Body Only.....E+ / Mint- £349
R4S Black Body Only.....E+ £149 - £179
R4S Model 2 Black Body Only.....E+ / Unused £249 - £499
24mm F2.8 ROM.....E++ £999
28-70mm F3.5-4.5 ROM.....E+ £349
35-70mm F3.5 R Japan.....E+ £259 - £349
35mm F3.5 PC Shift.....E+ £249
50mm F2 ROM.....E++ £449
60mm F2.8 R 3cam Macro.....E++ £450
60mm F2.8 R Macro + Tube.....E+ £399

WANTED

Commission / Part-Exchange / CASH
Leica R / Leica M / Leica Screw

70-210mm F4 R 3cam.....E+ / E++ £279 - £349
70-350mm F4.5.....E+ £179
80-200mm F4.5 R 3cam.....E+ £189 - £199
180mm F2.8 R 3cam.....Exc / E+ £299 - £349
180mm F2.8 ROM.....E++ £899
180mm F4 R 3cam.....E+ £189 - £299
360mm F6.8 Telyt R.....E+ £599
2x Apo Extender R.....Mint- £449
2x Extender R.....E+ / Unused £75 - £249
Cable Release 50cm (14076).....Mint £19
Extension Ring.....E++ £39
Macro Adapter R.....E+ / E++ £89 - £125
Motordrive R4.....E- £65
Motordrive Set R8/R9.....E++ £299
Motorwinder R4.....E- £39
Motorwinder R8/R9.....E+ / E++ £149 - £199
R8/R9 Split Image Screen.....E+ £15
R8/R9 Remote control.....E++ £99

Leica Screw

III G Chrome Body Only.....E+ / E++ £549 - £599
IIF B/Dial Chrome Body.....E+ £229 - £269
IIF Chrome + 50mm F2.....E+ £275
IIF R/Dial Chrome Body.....E+ £350
IIF R/Dial Chrome Body Only.....E+ £299
IIC Chrome Body.....E+ £199 - £225
IIA Chrome + 50mm F2 Summar.....Exc £299
IIC Chrome Body.....E+ £275

120mm F4 CF Macro.....Exc / E++ £599 - £849
120mm F4 CF.....E++ £999
135mm F5.6 C Macro.....E+ / E++ £249 - £349
135mm F5.6 S Planar.....E+ / E++ £199 - £249
150mm F4 C Black.....E+ / E++ £159 - £299
150mm F4 C Chrome.....As Seen £299
150mm F4 CF.....Exc / E++ £299 - £399
150mm F4 CF.....E+ £799
180mm F4 CF.....E- £499
250mm F5.6 C Black.....E+ £199
250mm F5.6 C Chrome.....As Seen / E+ £99 - £199
250mm F5.6 C Super Achromat.....E+ £1,899
2x Converter Vinitat.....E+ £445
2x MC8 Converter Teleplus.....Unused £75
6000 Standard Screen.....E- £25
Focus Screen Adapter.....E- £39
HC4 Prism.....E+ £99 - £129
Magnifying Hood.....Exc £29
PM Prism.....E+ £129
PM5 Prism.....E+ £199
PM30 Prism.....Exc / E+ £179
PM55 Meter Prism.....E+ £299
PM550 Meter Prism.....E+ / E++ £399 - £599
Sports Viewfinder.....E+ £15
Standard Screen.....E+ / E+ £15
TTL Prism Finder.....E++ £44
A12 Black Mag.....E+ £79 - £99
A12 Chrome Mag.....As Seen / E+ £79 - £99
A12 TCC Black Mag.....E+ £149
E24 Black Mag.....E+ / Mint- £169 - £199

Hasselblad Xpan

Xpan II + 45mm F4.....E++ £1,749 - £1,799
Xpan + 45mm F4.....E+ / Mint- £999 - £1,199
Xpan Body Only.....E- £599
30mm F5.6 Asph + Finder.....E++ £1,899
45/90mm Centre Filter.....E++ / Mint- £129 - £149
90mm F4.....E+ / Mint- £349 - £399

WANTED

Commission / Part-Exchange / CASH
Hasselblad Xpan / V-Series / H Series

Leica M Series

M7 0.58x Black Body Only.....E+ £1,499
M7 0.72x (Test) Black Body Only.....E++ £1,750
M7 0.72x Black Body Only.....E+ / E++ £1,399 - £1,599
M6 TTL 0.58x Black Body Only.....E++ £999
M6 TTL Millennium + 35mm F2 Asph.....E+ £4,499
M6 Jubilee Set.....Unused £3,499
M6 Platinum + 50mm F1.4.....Mint £6,499
M6 Titanium + 35mm F1.4.....E++ £4,499
M6 Cutaway Body Only.....Mint- £999
M4-P Black Body Only.....E- £749
M4 Chrome Body Only.....E- £599
M3 Chrome Body Only.....Exc £399
M2 Chrome Body Only.....E+ / E++ £499 - £599
M1 Chrome Body Only.....E- £399
21mm F2.8 Asph M Black.....Mint- £1,099
21mm F2.8 Asph M Black 6bit.....Mint- £1,849 - £1,999
21mm F2.8 M Black 6bit.....E+ £1,699
21mm F4 Chrome + Finder.....E+ £1,199
24mm F1.4 Asph M - Black.....Mint- £3,799
24mm F2.8 Asph M Black.....Mint- £1,699
24mm F2.8 Asph M Black 6bit.....E+ £1,899

Tri Elmar 28/35/50 F4.....E+ £1,999
35mm F1.4 Black.....E+ £1,299
35mm F2 Asph Chrome.....E++ £1,599
35mm F2 Asph Chrome 6 Bit.....E++ £1,699
35mm F2 Black.....E- £999
50mm F1.0 M Black 6bit.....E++ £4,499
50mm F1.5 Summarit.....E- £299
50mm F2 Rigid Chrome.....E- £399

A36 Yellow.....E+ / Unused £35 - £39
BEIJUN Copy Stand.....Mint- £50
BOOWU Copy Set.....E+ / E++ £45
CDOOM Flash Bracket.....E+ / Mint- £20 - £25
Eldia Copier.....E++ £20
Film Trimming Template.....E- £49
I/III Leather Case.....E- £30
IUFOO Lens Hood.....E+ / E++ £29 - £35

Lens Tube 16471.....E++ £25
Lens Tube 16471 J.....E+ / E++ £20
Multi Finder.....E+ £45
OTOWO Extension Ring.....E+ £15
SBL00 35mm Chrome Finder.....E+ £139
SFT00 20cm Finder.....E+ £79
SGV00 9cm Finder.....E++ £89
SH00C 13.5cm Finder.....E+ £95
TUV00 28mm Finder Attachment.....Mint £150
UOORF Adapter.....E++ £25
Vidom Finder.....E+ £45
VIOOH Finder.....As Seen / E+ £29 - £45
Visoflex I.....E- £79
WINTU Right Angle Finder.....E++ £65

WANTED

Commission / Part-Exchange / CASH
AF Lenses - Nikon / Canon / Pentax

Mamiya 645 Series

Pro Complete.....E+ £249
Pro Complete + FK402 Prism.....Mint- £249
Super Body Only.....E+ £79
645E Complete.....E+ £249
M645 Body + PD Meter Prism.....E+ £179
M645J Complete.....E+ £159
55mm F3.5 N.....E+ / Mint- £199 - £249
45mm F2.8 C.....As Seen / E+ £79 - £119
45mm F2.8 N.....Mint- £229
50mm F4 C Shift.....E+ / E++ £249 - £279
55-110mm F4.5 N.....E+ £159
55mm F2.8 N.....E+ / E++ £139 - £199
55mm F2.8 N/L Leaf Shutter.....E++ £249
70mm F2.8 Leaf Shutter.....E++ £99
80mm F4 Macro C.....E+ £149
105-210mm F4.5 C U/LD.....As Seen / E++ £99 - £149
120mm F4 Macro A.....E+ £229
150mm F2.8 A.....E+ / E++ £199 - £249
150mm F3.5 C.....E+ £69 - £115
150mm F3.5 N.....E+ / E++ £79 - £99
200mm F2.8 Apo A.....E+ £449
210mm F4 C.....As Seen / E++ £49 - £139
300mm F5.6 C.....E+ £249
500mm F5.6 C.....E+ £299

Mamiya 645AFD Series

645AFD Body + Mag.....E+ £399
645AF Body Only.....Mint- £349
35mm F3.5 AF.....E+ £449
120mm F4 Macro MF.....E+ £999
150mm F3.5 AF.....E+ £349
210mm F4 AF U/LD.....E+ £899

Mamiya RB67

ProSD Gold Edition.....Unused £1,250
Pro S Complete.....E- £349
Pro S Body Only.....E- £99
Pro Complete.....E+ £299 - £349
50mm F4.5 C.....E+ / E++ £199 - £299
140mm F4.5 Macro ML-A.....E+ £199 - £299
150mm F4 C Soft Focus.....E+ £149
180mm F4.5.....As Seen / E+ £69 - £149
180mm F4.5 C.....As Seen / E+ £69 - £149
180mm F4.5 KL-A.....E+ / Mint- £199
250mm F4.5 C.....E+ £169
2x Converter.....E++ £45
120 Pro Mag.....E+ / E++ £39
Prism Finder.....E+ £79
ProSD Powerdrive Mag.....E++ £99

Mamiya RZ67

Pro II Complete.....E+ / E++ £549 - £649
Pro Complete.....E+ / E++ £449 - £599
Pro Body + WLF.....E+ £299
50mm F4.5.....Exc / E+ £249 - £350
50mm F4.5 U/LD.....Mint- £349
50mm F4.5 W.....Ex Demo / Mint £199 - £499
65mm F4.5.....E+ £249
75mm F4.5 Shift W.....E+ / E++ £399 - £549
90mm F3.5 W.....E+ £149
100-200mm F5.2 W.....E+ £399
110mm F2.8 W.....E+ £289
140mm F4.5 Macro ML-A.....E+ / E++ £249 - £399
140mm F4.5 Macro W.....E+ / E++ £219 - £259
180mm F4 Soft VSF D/L.....E+ £599
180mm F4.5.....Mint- £299
250mm F4.5.....Exc / E+ £179 - £199
250mm F4.5 W.....E+ £199 - £225
350mm F5.6 Apo.....E+ £499
360mm F6.....E+ / E++ £249 - £299
1.4x Converter.....E++ £199 - £249

Mamiya TLR

C330S + 80mm F2.8.....E+ / E++ £249 - £299
C330S + Plain Prism.....E+ £249
C330S Body Only.....E+ £199
C330F + 80mm F2.8.....E+ £159
C330F Body Only.....E+ £129
C220 Body Only.....E+ £125
135mm F4.5 Sekor.....As Seen / E++ £49 - £149
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25mm f2.8 ZM for Leica



The Zeiss 25mm f2.8 T* Biotagon ZM offers exciting visual perspectives and is also one of the easiest to control. It delivers high contrast across the entire image field and is virtually free of distortion even at full apertures. With the aperture stopped down, detail is finely rendered with a pleasing three dimensional quality. The lens is rangefinder-coupled for easy focusing and the optional 25/28 mm viewfinder is available for accurate image composition. Combined with a digital rangefinder camera with a 1.3 crop factor, the lens has an effective focal length of 33mm.

SRP £952.00

Ffordes £771

Other Zeiss ZM Lenses

21mm f2.8 Black or Silver

SRP £1143

Ffordes £1029

28mm f2.8 Black or Silver

SRP £856

Ffordes £771

35mm f2 Black or Silver

SRP £856

Ffordes £771

50mm f2 Black or Silver

SRP £667

Ffordes £599

35mm f1.4 ZF.2 for Nikon



This moderate wide-angle lens has a bright f1.4 maximum aperture. Thanks to the excellent "bokeh" in the out-of-focus areas, it opens up new possibilities in background design. Precise focusing mechanics featuring a wide rotational angle allow you to work accurately with different levels of sharpness to create an individual atmosphere. Whether reportage, portrait or landscape photography – the new Distagon T* 1.4/35 is a master of artistic expression.

SRP £1530.00

Ffordes £1380

Other Zeiss Lenses All Available ZF.2 And ZE Fits

18mm f3.5

SRP £1140

Ffordes £1026

21mm f2.8

SRP £1530

Ffordes £1379

25mm f2.8

SRP £840

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Ffordes £939

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SRP £1046

Ffordes £940

100mm f2 Macro ZE for Canon EF



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SRP £1530.00

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SRP £1140

Ffordes £930

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SRP £1530

Ffordes £1250

25mm f2.8

SRP £840

Ffordes £599

50mm f2 Macro

SRP £1046

Ffordes £820

85mm f1.4

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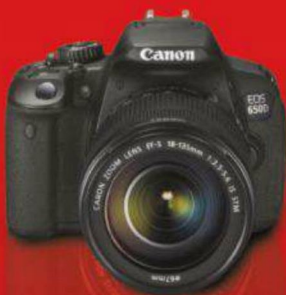
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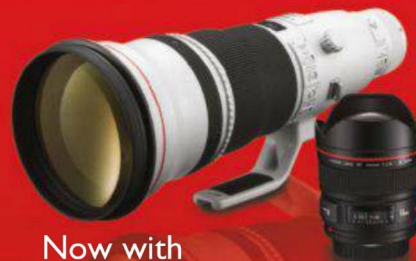
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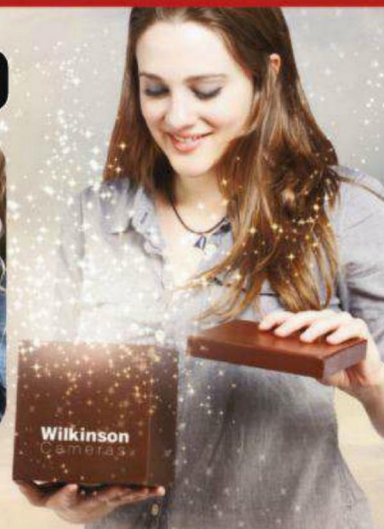
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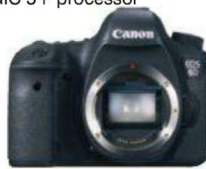
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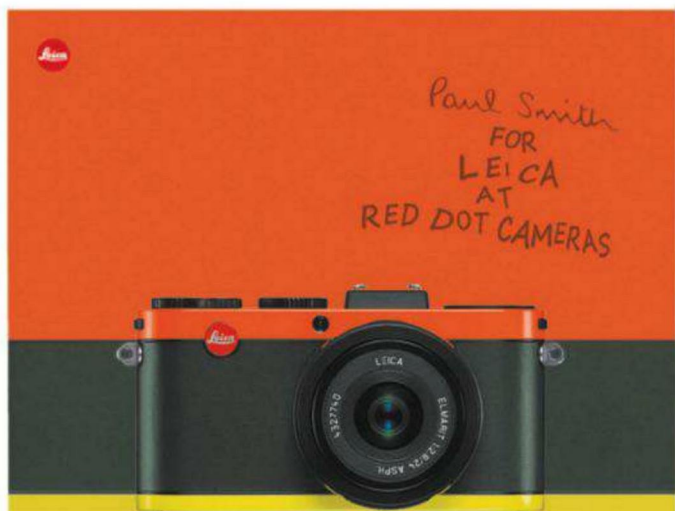
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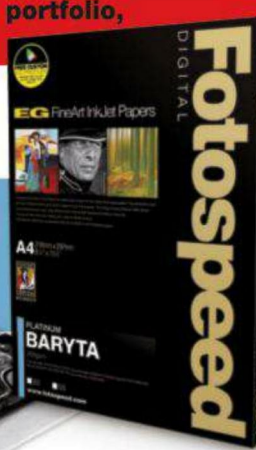




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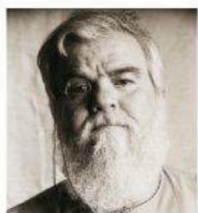
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ROGER HICKS

Any given photograph will have its own 'natural' size, the size it 'wants' to be, from which it derives its life force

THE CONCEPT of *vril*, the mystical life force invented by Edward Bulwer-Lytton in his novel *The Coming Race*, is easy to dismiss, and indeed to mock. It is, however, also hard to ignore, because it's so useful. Why, for example, is an original Cartier-Bresson print worth €30,000 (a price tag I actually saw recently), when another and probably better print from the same negative, on, say, Ilford Art 300, made by a modern master printer, might be worth perhaps one-tenth as much, or at most, one-fifth? Does the original print not derive much of its value from being suffused in some mystical way with Cartier-Bresson's life force?

You might say that what I'm talking about here is no more than provenance. We can trace an unbroken link from the picture in question to the photographer. But hold on. What is provenance if not life force? And what do we mean by 'unbroken'? Yes, Cartier-Bresson (presumably) loaded that film into his camera himself, and it is beyond reasonable doubt that he focused, set the shutter speed and aperture, and pressed the shutter release. But did he process the film? Did he print it himself? Many of his pictures, almost certainly the overwhelming majority, were printed for him. Maybe this is one reason why Ansel Adams prints are often more valuable than Cartier-Bresson's: Adams put more life force into his prints.

Now, this is a subject I've addressed before. But just recently, I've been thinking about it in another context: the idea of life force per square inch. It came from looking at the work of Raphaël Schott, whom I had the good fortune to meet again recently. The first time we met, he showed me two absolutely brilliant series of postcard-sized pictures, one of circuses and one of American retirement-home beauty queens. The second time, he smiled wryly and said, 'My pictures are even smaller now.' Then he showed me another brilliant series of pictures, this time of dolls. The second time, the prints were not a lot bigger than the size of a matchbox: at most, about half the size of a postcard.

When I ran into him for the second time it was at the 2012 Rencontres d'Arles. I had already visited numerous exhibitions. Most followed the

modern fashion for big prints: commonly a metre or more on a side. Astonishingly few of the best pictures I saw were very big, though, and this set me to thinking about concentration. When a picture is too big, either its life force is diluted, sometimes to vanishing point, or it becomes a different kind of life force.

An analogy may help. Most of us have had the experience of a small bird perching on one of our fingers: tiny, desperately alive, poised at every second to take flight. Its whole life is a struggle against monstrous odds: it is terrified of us, even when we wish it only well. Equally, most of us will have seen, and may even have touched, an elephant. Yes, elephants can go crazy, and trample people to death, but mostly they don't. Especially the ones in captivity. The overwhelming message from their body language is that they are not going anywhere, and that if they do go anywhere, it is unlikely to be quickly. Nearby humans are, for the most part, a passing irrelevance. The life force is different: duller, slower. We cannot relate to it as easily.

To continue the analogy without, I hope, overstretching it, a lion is different again. It has enough high-energy life force to fill its body, and to spare. There are photographers who are the same, when it comes to big prints. The best print I ever saw of Sebastião Salgado's famous picture of the miners was also the biggest. But was that life force or content? For that matter, can subject matter have a life force of its own? Is this why some people feel absolutely no connection with photographs by Ansel Adams or Andreas Gursky, dismissing them as 'sterile' or even 'dead'?

For a long time, I've believed that any given photograph has a 'natural' size, a size it 'wants' to be. Right now, though, I'm refining my beliefs. There's always a minimum size, below which you can't really make the picture out, and there's always a maximum size, beyond which you lose any sense of connection with the picture, except perhaps if you see it from a great distance on a wall at a museum or in a gallery. But on top of that, it is a transaction between three life forces: the photographer's, the subject's and the viewer's. Anyone for *vril*? **AP**

'There's always a minimum size, below which you can't really make the picture out'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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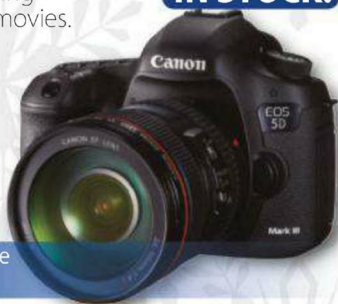
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